

TWENTY-FOUR PAGES



THE NEW YORK



# DRAMATIC MIRROR

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### THE MATINEE GIRL.

Whither are they flown—the Matinee Idols that bloom in the Autumn, but with the Springtime turn their eyes Southward like the birds, and anon with the Summer vanish?

A Summer retreat for Matinee Idols wouldn't be a bad idea if it could be kept a dead secret. Here they could have their eyebrows singed and their features looked over by specialists and kept in repair. The ravages of the Winter and of grease paint upon the complexion could be properly attended to. Those inclined to obesity, and there are one or two of our idols who have reached the very limit in this respect, could be given kisenegen and vichy and brought back to normal. Others that are running somewhat to bone could be judiciously fed, and the entire outfit of Matinee Idols might be returned to us in the Fall more beautiful, if possible, than ever.

When James K. Hackett closed his season—we thought it would never end—we paid visits of condolence. The Summer was staring us in the face—without one of our idols in the city.

Then a Matinee Girl brought gladness to our heart by sending a telegraphed bulletin to the M. G. Club: "Hurrah, Girls! All is not yet lost. Cyril Scott is at the Casino."

This just saved our lives. We made up a box party right off, and one of the girls said: "You see, what is the use of getting discouraged? While there is life there is hope!"

"You mean while there is life there is Scott," corrected the club censor. "Hope is gone to Newport!"

The Earl, who is to have a theatre at that resort this Summer, already evidences a marked talent for doing fine Italian press work.

Almost simultaneously with the news of the Summer plan comes the announcement of the engagement of the leading lady to be, Bessie Hunter, who was the amateur star of the Earl's theatre last season.

Then there is another rumor of the Earl's own engagement. This is the real American way of opening a theatrical season with plenty of rumors to lend romantic interest to the company.

With the manager and leading man engaged to a millionaire and the leading lady engaged to a millionaire the new venture would seem to be thoroughly up to date and to the Newport standard.

It is quite possible that the new idea, if it prove successful at the Summer city, may give an impetus to amateur theatricals in this city next Winter, and the deadly dullness of the usual season in town, which people try in every way to escape nowadays, will be lived by some actual interest.

Mr. Boldt has provided a theatre and there is enough talent lying around idle to provide

a series of interesting performances. New York should have a revival of the charming performances with which Mrs. Potter first made the world aware of her gifts and relieved the Four Hundred of the charge that has been made that it consists only of moneyed stupidity.

The Summer Girl will have the center of the stage for the next two months. Somehow her popularity never withers, although she has made more farewell appearances than a Patti.

It is good to know that lots of the stage girls will be Summer Girls for the time and will put aside all the pomp and circumstance of costuming and make-up for a shirt waist and a golf skirt and quiet nook somewhere near enough to Nature's heart to ruminate on life and the things that are worth while and those that are not.

If you go on in a play that calls for a queenly carriage and a haughty way of speaking to the others of the cast, then, for goodness sake, go somewhere where folks will bully you out of all your dignity and the consciousness that you are getting to be a great tragic actress.

Chuck it all and just play for a while without curling your hair; wear a sun bonnet, if possible, and swing in a hammock and forget that you are You. Just remember that you are alive and that it's your cue to get a rest. Don't read too much nor study too much, but let yourself go. All of you stage girls and some of the stage men live under a tension that is altogether too great to accomplish much in your work.

You cannot keep keyed up to such top notes and make music all the year 'round. I would that all our society notes of stage people read like two that I once saw:

"Lillian Russell may be seen mornings on her farm hoeing potatoes and string beans."

"Maude Adams drives in an old wagon every afternoon under a *nom de plume* and without baggage."

That is the sort of thing that will send you home with a few freckles on your nose and completely rid of that tired feeling and the tinned-food expression that accompanies us, even the best of us, at times.

And the Summer Boy, the neglected one who is never given the space he deserves in any of the papers! What a manless waste the season would be without him!

One swallow does not make a Summer, but one Summer Boy will make a whole Catskill Mountain farmhouse full of girls feel that they are having a perfectly lovely time.

The Summer Boy deserves a boom. Poets should push him along and essayists ought to analyze him more and find out why he was put on earth, and if he really does anything

besides giving a picturesque touch to country house piazzas.

Here is Poem No. 1, Class A, to

#### THE SUMMER BOY.

Well, Summer Boy!  
At last—  
You're going to have a sonnet written to your eyebrow!  
It's about time that some one noticed you:  
You have "came" and went  
With each recurring year,  
And none so poor to do you homage  
In a little song  
Like this—  
While Sister Summer Girl  
Is done to death!  
But may I ask  
What would the Summer be  
Without you, Boy?  
You landscape brightener,  
Clad in your scarlet coat,  
Knickers and plaided hose,  
Or metamorphosed quite  
In fannel yachting togs:  
Anon—Tuxedoed, patent-leathered,  
Thou lurkst, far from the ballroom's glare:  
Within dim hammocked nooks  
Thou makest love and dates  
And talketh much  
About "me yacht," "me man,"  
"Me four-in-hand,"  
Until the girls begin to hate each other  
When you're around.  
Alas, too soon, erstwhile  
Thou gatherest up thy clothes  
And scooteth cityward,  
To where thou dalliest with numbered tape  
And all day bleateth "Cash!"

It is possible that these few simple lines may bring the Summer Boy into the notice that he deserves. I think it would be more interesting just for a change to hear more about him and less of the Summer Girl, for, beautiful though she may be, she is yet undeniably a beautiful chestnut.

But boys are more interesting than girls, for they are more unusual. Besides, boys can keep secrets. I have kept a secret for about three years now, but finally I must tell it.

It certainly was three Summers ago that I sat on the platform of a Long Island station, waiting for a train. Beguiling the time I wrote and was conscious that a boy of about fourteen or fifteen was whistling vociferously at the other end of the platform. He was smoking a cigarette, his hands were in his pockets and he acted as though he owned the station.

Finally, irritated by his persistent melody, I broke the lead in my last pencil and, waiting for a lull in the whistle, I said: "Boy, have you such a thing as a knife? I want to sharpen a pencil."

He came over slowly, eyed my pencils and note-book and then said politely: "I'll sharpen it for you." So I gave him the two pencils, which he sharpened dexterously, and

wishing to make him understand my appreciation I said:

"That's a fine knife you have."  
"It's the seventeenth I've had this Summer," he said.

I looked at him in amazement. I'm something of a dreamer myself, but this sounded just a trifle—

"Seventeen?" I said, conveying in my inflection unbelief.

"Yep," he said; "I lose 'em in the sand. I take out a knife to fix the camera or something and forget it, and once you lose anything in the sand it's a goner."

"Do you take pictures?" I asked.

"Yep."

"Good ones?"

"Yep."

"I wish you had some of them here. I'm looking for some good pictures."

"Say, do you write for a paper?"

"Yep."

"H—h—h? Where?"

"New York."

"That's funny!"

"You're not a New York boy, are you?"

"Nope. Cincinnati."

"Cincinnati? They have some good papers out there."

"You bet they have."

"One of the best newspaper men in New York came from Cincinnati."

"Did?"

"Yep."

"Who's that?"

"Murat Halstead."

"H—h—h—h?"

"Ever hear of him?"

"Yep."

"Well, he's all right."

"Do you know him?"

"Yep."

There was a silence. He puffed two or three times and then threw the cigarette away. Then he whistled softly.

"Do you know him?" I asked.

"Yep."

He whistled a little interlude. I could see he had something on his mind.

"Say," he said, "if you'll promise I'll tell you something."

"Promise what?"

"That you won't tell you saw me smoking a cigarette."

"Oh, I wouldn't tell."

"Murat Halstead's my father."

"H—h—h—h?"

"Yep."

"Doesn't he like you to smoke cigarettes?"

"Nope—and the worst of it is he catches me every time! Why, I got on a car in Washington with another fellow and we both had cigarettes. And a man got on and I could only see his feet in the crowd. And I said, 'I'll bet those are my father's feet!'"

"And were they?"

"Yep."

Just here the train puffed up to the station, and I got on, feeling like a conspirator.

THE MATINEE GIRL.

### ON THE RIALTO.

The gentle art of keeping up appearances has been elevated almost to a state of perfection on the Rialto. Nowhere else in town is it practiced so splendidly as here, nowhere else is it so necessary. The vice of deception has, upon this highway, come to be a virtue. Nobody would have it otherwise. It makes for good feeling, hopefulness and general happiness. It is a species of dishonesty that harms no one; and occasionally it buoys a despondent heart into a state of such confidence. The superannuated juvenile lead walks with the springing step of a man half his years; the playwright assumes a confidence in his latest drama that he is far from feeling; and the player who has been "resting" for several seasons expresses in his face no shadow of the disappointment and sorrow that lie heavily upon him. Of course the majority of actors are well enough off in this day and generation, and it is easy enough for them to present smiling faces to the world. It is to the unfortunate members of the profession who hide their ill beneath cloaks of gaiety that credit is due. They are brave folk. May next season bring them the prosperity and joy that they now merely pretend to.

A theatrical Baron Munchausen came into town last week from the sage brush circuit, where he has been touring this season at the head of his own company. Since his arrival he has devoted himself to relating experiences that astonish even his biased Rialto acquaintances. Here is one of his simpler tales:

"I engaged, in the town of Reno, Nev., a heavy man who bore the name of Augustus Hell. Augustus Hell was not a bad actor, as compared with the other members of my supporting company. He dressed well on and off, and he set me back only ten dollars each salary day. But Augustus Hell was the inventor and sole user of a memory system. It was quite unlike Professor Loissette's. When Augustus studied a certain role he drank a certain liquor. When he wished to play that role he drank the same liquor, and without any mental exertion whatever he would be letter perfect. In theory the system was founded upon scientific facts, so Augustus said, and in practice it never failed. Augustus Hell himself failed once, gloriously, but it was not the fault of the system. It came about in this way:

"Our leading lady celebrated her twenty-fifth birthday at a town called Rocky Ford, in Colorado. The men of the company decided to give a dinner in her honor after the performance. But the hotel-keeper refused to stay up so late, and we were obliged to have the dinner at three in the afternoon. The affair was planned upon an elaborate scale. We had three kinds of meat, four kinds of pie, and a huge bowl of fish-house punch, brewed by our first old man, who claimed to have obtained the recipe from the resident physician of the Actors' Fund at Denver. That punch contained a sample of every liquor to be found in the town, yet it tasted as mild as unfettered grape juice.

"Our leading lady forgot that it was her twenty-fifth birthday and boasted of the hit she made in the first production of *The Black Crook*. Augustus Hell drank deep and radiated brilliantly in fifty conversational directions. We rose from the table just in time to reach the theatre

before the hour set for the evening performance.

"The bill was Hazel Kirke, and the company was in the pink of condition. In all my experience I have never seen so spirited an opening. Before ten lines had been spoken the local manager wanted to book us for another week. And then Augustus Hell made his entrance. He never looked better, he never walked so gracefully. He spoke his opening lines vigorously, splendidly—but they were not his lines in Hazel Kirke. They were lines from his role in *The Lady of Lyons*. The leading juvenile, true to the habits of repertoire minds, caught the cue and continued *The Lady of Lyons*. The ingenue followed suit. Then it came Augustus Hell's turn again. By that time another of the ingredients of the fish-house punch had gained empery in his brain, and he delivered a speech from *A Texas Steer*. That brought on the low comedian. A Texas Steer held the boards for ten minutes, introducing the full strength of the company, and then Augustus Hell stepped up to the front of the stage, with a few well chosen speeches from which we closed the act.

"The effect upon the people in front was electrifying. They dared not hiss—to laugh they were afraid. The house manager came back rampant. He had seen Hazel Kirke once in Pueblo, and he 'wanted to know.' He said if we could not play Hazel Kirke he would dismiss the audience. He had told the plot of the play to several citizens, and if that plot did not appear in our play his reputation as a local dramatic authority would be lost.

"Then I had an inspiration. I stepped before the curtain and said to the wide-eyed multitude: 'Ladies and gentlemen, citizens of beautiful Rocky Ford, I have, in the interests of art, practiced a deception upon you. The drama that we are presenting to-night is not Hazel Kirke!' (Great relief and applause.) 'Having observed, since my arrival here this morning, the culture and refinement of this Boston of the West, I decided at the last moment to produce here, for the first time in America, the latest and greatest modern psychological drama by the master playwright, Ibsen!'

"The applause was deafening. The ladies of the Rocky Ford Literary Club wept tears of joy. Augustus Hell carried the piece through a second and third act, in the manner of the first. My only fear was that the effect of the fish-house punch would wear off. It did not. We followed his lead through extracts from fourteen plays, and brought down the final curtain with an adaptation of the tomb scene from *Romeo and Juliet*.

"At the close of the performance Augustus Hell was elected Honorary President of the Rocky Ford Literary Club, and after securing, with small difficulty, his release from me, he signed a contract with the club to deliver a course of ten lectures upon symbolism and mysticism, at fifty dollars per. Last week he wrote that he expected to become the librarian, at twelve hundred a year, of the Rocky Ford Municipal Library."

The statement is made that Franklin McLeay, now in Beerbohm Tree's company, is the only actor of Canadian birth on the English stage. If this be true, Canada has been far more generous in giving its players to the United States than to England. Many stage folk of prominence in this country were born in the Dominion. Among them are Clara Morris, Julia Arthur, Margaret

Mather, Margaret Anglin, May Irwin, Marie Dressler, Louise Hepler, Roselle Knott, Nellie Braggins, Ida Hawley, William Courtleigh, J. H. Gilmour, Eugene Cowles, Albert Hart, Arthur Cunningham, Herbert Fortier, and William J. Romain.

Managers—that is, good managers—can figure about as accurately as anybody. Bad managers are—well, no one ever knows how they figure. Sometimes, though, the good ones get mathematical souls must pause to marvel. Not long ago a manager in this historic town was going to take out a play for a week's trial to see whether it was or it wasn't. He got together a capable company and began rehearsals, which progressed more or less swimmingly. One clever young actress, who had just closed a successful season—seasons are invariably "successful" when they're closed—was engaged for a nice part, for originating which she was to receive forty dollars for the week. That seemed fair to her. It wasn't near what she had been getting in the season, but she was glad to gather it in. At the second rehearsal the manager came around. He congratulated the young actress upon her work and prophesied that she would make a hit in the part.

"Have you got your dresses yet?" he added.

"Not yet," she answered.

"Well, you'll have to have four, you know," he replied. The young woman made a rapid mental calculation. She had one dress that might be made over. The others must be built. She thought that eighty dollars would be cheap for the outfit required.

"I'll be able to wear only two dresses," she said. "I'll get one new one and I've one that can be made over and—"

"What!" cried the manager. "You'll get four dresses, that's what you'll get. I want a change for each act. I won't have my name on a cheap production."

"But," observed the actress, "I'm rehearsing two weeks for nothing and getting forty dollars for the week we play, and you want me to pay out at least eighty dollars for dresses. Where do I come in?"

Then the manager said things that wouldn't go in the mails, and the young woman politely handed back her part and wandered away. The manager says that she is one of the most unreasonable young persons that he has ever met. She estimates that it were cheaper to rest for a week than to lose money for the fun of working. As has been intimated, a good manager can reduce mathematics to a very exact science.

#### UNCONVENTIONAL CONTENTS OF A FISH.

Last Thursday, while the Reverend James A. Norris, pastor of the Presbyterian church at Glen Cove, L. I., Dramatist Charles T. Vincent, and Wallace Munro, manager of *The Prisoner of Zenda*, were fishing in Hempstead Harbor, Mr. Vincent ensnared a three-pound blackfish which, when opened, was found to contain a cuff-button, with the initial "Z," which Mr. Munro had lost three weeks before, and which had been presented to him by his partner, Percy Sage, when they concluded arrangements for their partnership in *The Prisoner of Zenda* several months ago. That's how the story goes, anyway.

#### JAMES F. DOLAN AND IDA LENHARR.

The first page of this week's Mirror contains pictures of James F. Dolan and Ida Lenharr, who are prominent headliners in vaudeville. The sketch in which they are appearing is called *A High-Toned Burglar*, and was written by Mr. Dolan. A High-Toned Burglar is his best effort, and its success has been so pronounced that Mr. Dolan has had innumerable requests from brother performers to fit them with acts; but he has always refused, as he believes in keeping the good ideas that occur to him for his own use. He thinks that the time will come when every comedy duo will need a repertoire of sketches, so that they may change their bill every day in the week if necessary, and he intends to be prepared for the necessity when it comes.

During the early part of last season Mr. Dolan and Miss Lenharr starred successfully in a three act version of *A High-Toned Burglar*, the longer version having been made by Mr. Dolan. He is now at work on a new act for next season, which he has called *The Medicine Man*.

A High-Toned Burglar was first done at Tony Pastor's on April 23, 1898, under the title of *My Lord and Lady*. It was put on in improved form on February 27, 1899, at Poli's, New Haven, under its present title, and since that time it has been uniformly successful.

Mr. Dolan is a natural comedian, who knows what will please an audience. His points are made in a quiet way, and he never misses a chance to insert a new line or an amusing bit of business that is likely to improve his act. Miss Lenharr, who is Mrs. Dolan in private life, is a bright and clever actress, and much of the success they have enjoyed is due to her efforts. Mr. and Mrs. Dolan have been married fourteen years and have a fine looking son, thirteen years of age. They have a happy little home in the upper part of New York City.

#### A NEW CIRCUIT FORMED.

A new Northwest theatrical circuit was formed at Portland, Ore., June 9. The circuit takes in the Grand Opera House, Seattle; Sutton's Theatre, Butte; the Lyceum, Tacoma, and the Metropolitan, Portland. It is understood that three other houses are anxious to join the circuit. It is the intention of the new combination to play all the first-class, popular-priced attractions. The season will begin Sept. 9. The Grand Opera House, Seattle, is building, and it is hoped will be ready for opening Sept. 9.

#### ENGAGEMENTS.

For Reaping the Whirlwind: Fanny McIntyre, Sol Aiken, Joseph Greene, George Scotty, and Frank Jamison.

G. Frank Weatherby, re-engaged by A. Q. Seamon for *The American Girl*.

Hubert Wilke, for the Summer opera season at the Lenox Lyceum.

Newell and Nibbo, with W. O. Edmunds for Mid-night in Chinatown, opening in Chicago Sept. 2. They will play dates during the Summer.

Napier Lothian, Jr., with E. H. Sothorn for next season.

Dave Graham, Jr., George Merritt, J. W. Martine, Henry Dolan, James Carney, Floyd Hanson, Raleigh Heron, Fred Handford, Louis Edwards, Marie Freccott, Mrs. Edward Weston, and Blanch Merrill, with Edward Harrigan, under management of James H. Allger.



**Paris Summer Accommodation.**—Mlle. Marie Michailoff (with the late Mlle. Ives) has taken a flat near the Hippodrome and hopes to accommodate her theatrical friends. With a Rue Gaitille, Paris.



**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Hi Henry's Minstrels 6; house







## THE FOREIGN STAGE.

## LONDON.

## Dull Day Plays—Gilbert and Scott's Little Worries—Americans Score.

(Special Correspondence of The Mirror.)

LONDON, June 9.

What with the Whitsuntide not turning out to be, as expected, a Wet-suntide; and what with fresh rejoicings of the people over our Pre-torian victories, the theatre business has not been overabundantly successful in a financial sense this week, excepting in a few halls and theatres of varieties, where the rejoicings could be continued without interfering overmuch with the entertainment. The bills that have proved best during the fine weather that has prevailed here, of course, have been those of what poor old John Stetson was wont to call an "al fresco" kind. We have not been overburdened with new plays; in point of fact, we have had only two, and they were at the suburban theatres—namely, a new adaptation of Kenilworth at Kennington Theatre, and Another Man's Wife at the Shakespeare, Clapham.

The Kenilworth play, which has been touring in the northern parts of this United Kingdom for some months past, has been prepared for the Howard and Wyndham combination by J. S. Rhythe, who, in addition to being a very good actor and writer of melodrama, is brother-in-law to the ex-actress Henrietta Hodson, who has for some years been Mrs. Henry Labouchere. Rhythe has done his adapting cleverly. If on the whole ruggedly, and although his Kenilworth drama is not so artistic an achievement as the late Andrew Halliday's version called Amy Robsart, yet it is nevertheless an interesting and often exciting play. The main points of the Kenilworth romance, surely one of the best of the many novels that fell from the nib of "The Wizard of the North," are dramatically set forth in the new version, which possesses opportunities for acting which were not, on Monday night anyhow, fully taken advantage of by the principal members of the three hundred players engaged in the production. The many opportunities for scenic and costume display, however, have been utilized to the full and a bit over by the Howard and Wyndham management. The best bits of acting were those provided by Mabel Lane as Queen Elizabeth, May Chevalier as Amy, and G. F. Black as the villainous Varney. Although this Varney looked very small beside the very long Earl of Leicester, yet he made up for it in lung power and melodramatic infirmity. The best performance was undoubtedly Herbert Vyvyan's Tony Foster, alias Fire the Faggot. Hamilton Stewart as the Earl of Leicester was what Joe Gargery would describe as a fine figure of a man, and he had some few dramatic moments, but on the whole he was angular—decidedly angular.

The aforelaid play, Another Man's Wife, although by Fenton Mackay, who mostly writes wild farces, is really a melodrama and a strong melodrama, too. The plot is perhaps not utterly unconventional, seeing that the leading villain, in order to possess the hero's betrothed, gives out the said hero has gone and got married while out in South Africa, whereupon the perplexed heroine in a fit of pique marries that leading villain. Of course, immediately the ceremony is over and the bridal party are emerging from what Doctor Johnson would call the ecclesiastical edifice, lo, there in front of the very church door stands that viliest of heroes. Naturally alarms and excursions, domestic and otherwise, immediately set in. Among other things the bride forthwith refuses to associate in any manner with the bridegroom, and presently that villain, in order to get even, secretly shoots the somewhat nefarious brother of the bride, and, as other villains have done before him, causes the hero to be falsely accused of the crime. Although not much evidence is forthcoming, the hero is, of course, clapped into a dungeon, from which he presently escapes, as other heroes have done before him, by means of a little clothes-changing business. So we go on through several acts, always in a crescendo manner; and indeed, although the story is, as I say, not overpoweringly novel, yet the play being carefully written, with true sense of pathos and humor, is effective all the time and is likely to be very popular on the road. The best acting was given by H. B. Warner, son of Charles, as the hero; Edward O'Neill as the villain, and Hetty Chastell as the heroine.

Manageress Janette Steer's revivals of Pygmalion and Galatea and Comedy and Tragedy at the Comedy on Thursday night were fraught with circumstances which seemed strange to many, but did not appear strange to those, like yours truly, who are not utterly unacquainted with the habits and customs of librettist William Schwenk Gilbert, J.P., author of both plays revived. Not to put too fine a point upon it, W. S. G. not only on the eve of this revival withdrew from all rehearsals and, as actors say, walked out of the theatre, but also he had the impudence to write a letter to the papers announcing his withdrawal and pointing out that the fair Janette did not in the least reflect his ideas as to how the leading character in each play should be played. This was a very unkind thing to do, for it not only tended to disturb a capable company of players who had been working hard, but also was likely to prejudice first-nighters, to say nothing of the more or less noble army of critics. I have said that this kind of behavior on the part of Gilbert is not strange to me. He has behaved in this manner, thinking perhaps because he has made a vast fortune by his really first-class work as a comic opera book provider that he can do as he likes. No man on this earth has a higher appreciation of Gilbert's best work as a humorist than I have, but I do not forget that this writer manifested one of his most Gilbertian forms of humor many years ago when, after he had as dramatic critic of a since dead illustrated paper, scribbled play after play and player after player, he, on the production of one of his early plays, brought an action for libel against a certain newspaper which happened to hint that his play left something to be desired. Gilbert can be very charitable in private life, we all know of his many benevolences in the way of almsgiving, but in his public capacity he has seldom shown much of the milk of human kindness, and when he has the said milk has generally become turned to curds and whey.

As it fell out, the much perplexed Miss Steer's revival of the above-named plays was greeted very kindly both by press and public; most of the pressmen pointing out that while the playing was often very good, which it was, Gilbert's two pieces had become somewhat old-fashioned, which they had.

Many of us in theatrical and journalistic circles have during the last day or two been much amused by the perverted and intended to be pathetic utterances of good old Clement Scott, who since his return to these shores seems to show an inclination for girding at most things English, especially of the histrionic and managerial kind. Clement has this week, in the *Universal Magazine*, the *Daily Express*, and in a Manchester paper run amuck against all sorts and conditions of English managers, especially actor-managers, and has by implication and otherwise indicated that we have nothing at all of the sort here equal to your specimens in this connection on the other side. Being a bit of a patriot myself, I am hoping that our state on this side is not quite so parlous as the lately in Clement Clement appears to think. We have all, however, been delighted to learn from Clement's newest utterances that in American theatrical, journalistic and club life there is no vestige of "the petty jealousy, the sneering, the slandering and the miserable backbiting that we discover in Modern Bohemia." Scott adds that "in New York to-day there are the kind of 'pals' and 'chums' and 'dear boys' that we used to find in London in 1860." They try to get on together and to "roll logs" for a companion in trouble or distress.

As far as I know, after long experience, British born actors have been known to help and even to deny themselves for brothers and sisters in distress. Of course, I may have dreamed all this, but anyhow it also gives us gladness of

heart to learn, per Scott, that all American audiences are real lovely in their behavior, and that your native audience will not stand "sagrant imposture," that your stage "will not endure the self-advertising, notoriety hunting actress whose whole career is Réclame, Réclame, Réclame." In this and in several other paragraphs of the article in the *University Magazine* it is pleasant to me to note that my old friend Clement has not since his abode with you, forgotten his old habit of using three-worded ultra-emotional refrains.

Just a few more in conclusion: Beerbohm Tree is doing such big business with Rip Van Winkle at Her Majesty's that he intends to keep it on a good while longer than he originally booked. Charles Wyndham has again abandoned his notion of reviving *The Tyranny of Tears*, to follow David Garrick at his new theatre, and will on Wednesday week revive *Author Henry* Arthur Jones' comedy, *The Liars*. On the night before that, Harrison and Maude will revive *The School for Scandal* at the Haymarket, without Harrison, who is too ill to play Joseph Surface, and has therefore handed the part to Sydney Valentine, one of the most versatile actors on our, or any other stage. Two wonderfully quick changers from your nation—namely Staley and Burckle, have this week made an enormous hit at our Leicester Square, Empire, where, according to an official book, many society ladies are yearning to go to appear as ballet and extra girls for the sole purpose, I suppose, of throwing out of employment scores of honest workers who have to get their living in this line of business. I do not think, however, that the Empire management will engage many of these gilt-edged damsels, as it is that management's habit to have no one in the theatre that is not paid for his or her services.

At the moment of writing there is a wild rumor around to the effect that George Edwards has taken the Adelphi Theatre with a view, strange to say, of turning it into a variety show. Until I capture Edwards later in the day I can in no sense vouch for this rumor, but I thought I might as well mention it.

Many of us are eagerly looking forward to meet the head of the English branch of the theatrical profession—namely, Sir Henry Irving, tonight at the Savoy Hotel at a special dinner, by way of welcoming him back to London. At the Lyceum he will next Saturday make his public reappearance, accompanied by his daughter-in-law, Dorothea Baird, Ellen Terry, and her brother Fred, in that delightful play, *Olivia*.

GAWAIN.

## PARIS.

## Hansel and Gretel Produced—Complaints of Poor Business—Changes of Bill.

(Special Correspondence of The Mirror.)

PARIS, June 1.

Humperdinck's fascinating opera, *Hansel and Gretel*, was performed for the first time in Paris at the Opéra-Comique on May 30. With portions of the score we were already familiar, but its exquisite beauty was not fully appreciated until it was heard in its entirety. The pleasure of listening to the opera has been withheld from Parisians for a number of years. They are none the less enthusiastic over it to-day. Herr Humperdinck has been praised rapturously by all the reviewers, who use only superlatives in commending the marvelous expressiveness and perfect instrumentation of the score. The book is unfortunately rather light and childish, but Catulle Mendès has translated it into French, and the graceful style of which he is master makes the tale as attractive as possible. The singers rehearsed under the supervision of Herr Humperdinck. Their rendering of the opera was acceptable enough, though the only real success was achieved by Mile. Deina, as the Ogress. The work of the orchestra was satisfactory and the mounting very pretty.

Revolutions continue numerous, managers being apparently timorous about attempting new productions at present. For some unaccountable reason, business has been on the decline for the past two weeks, and the expected exposition boom appears to have collapsed. Every manager I meet has a tale of poor receipts to tell. "How can I go to the expense of producing new plays?" he asks. "The people spend their money at the exposition and the *café chateaux*, and will not patronize the better class of theatres. It is safer, under such conditions, to give plays that are known to be of some merit, rather than risk unknown quantities." The fault of this reasoning seems to me that people would much rather go to a new play than an old one in any circumstances. Parisians are familiar with most of the plays that are being revived, and hence turn their attention to the quantity of other diversions that are offered. A successful new play, however, would draw not only the patronage of Parisians, but of the foreign element as well. However, the visitors are not all here yet by any means, and I look for a decided improvement in business ere long.

The Cluny's latest bill is *Cochin le Printemps*, that had a good run several years ago. The vaudeville is by Adolphe Jaime and Georges Duval, and is a good specimen of its class. It has an absurd, ultra-farical plot, much horse-play, a large share of rickiness, and much of an uproarious sort. The text of the story might well have been, "In the Spring the young man's fancy lightly turns to thoughts of love." Landurin, a young lawyer whose specialty is divorces, devotes himself assiduously to his practice in the Winter, but with the coming of Spring he becomes a pleader in Cupid's court, and the farce takes him through a series of adventures attendant upon his love affairs, in which *cabinets particuliers*, an irate mother-in-law, a charming baroness, and a love philistat play prominent parts. There are some broadly indelicate episodes, but the first-night audience took them without gasping.

As expected, the opening of the rebuilt Théâtre Français has been postponed. Bastille Day, July 14, was announced as the date of the Comédie's return to its old home. Now comes the statement that the house cannot be finished before Sept. 1, or at earliest Aug. 25. The general impression is that the reopening will not take place until October or November. The delays in the building of the Opéra-Comique have not been forgotten. At present, the company is suffering in its forced exile to the Odéon, which, besides being too far away, has not a large enough stage. The scenery painted for the revival of *Patrie*, just before the Français burned, cannot be accommodated at the Odéon. M. Claretie may have new settings made, or else withhold *Patrie* until the Français is reopened.

Charlotte Wyss, Miles, Murignan, Thierry, Telma, and Mlle. Lanis will leave the Opéra-Comique at the end of his season. Schubert's *Le Croisade des Dames* will soon be produced at this house.

To follow Miss Helyett, at the Renaissance, a new opera, *Marriage Princier*, by Paul Ferrier and E. Gillet, is being rehearsed.

Senora Guerrero, the famous Spanish actress, will begin her engagement at the Athénée on June 4. Her first appearance will be in *La Locura de Amor*.

Antonie revives *La Fille Elisa* to-night. Otero returns to the Folies-Bergère to-day.

T. S. R.

## AUSTRALIA.

## Nance O'Neill Grows in Favor—What Happened to Jones a Hit—Other Bills.

(Special Correspondence of The Mirror.)

SYDNEY, May 19.

Nance O'Neill, who has achieved a tremendous success in Sydney, will leave for Melbourne at the end of the month, returning to the United States in time to open her American season at San Francisco on Sept. 10. It is her intention to revisit Australia next year. Her impersonation of Camille is declared by colonial players to be second only to that of Sarah Bernhardt. Much of her success has been due, apart from her own abilities, to the support accorded by Thomas Kingston, who returns to London at the

close of the year; Barton Hill, and McKee Rankin.

The presence of the bubonic plague in the leading colonial ports has not affected theatrical business to any extent. In Sydney alone there are six theatres including the Lyceum and Palace open nightly, and with one exception the audiences have been uniformly large.

At the Sydney Royal the Broughs are about to produce *The Tyranny of Tears*, by Haddon Chambers, a native of the city. Their season terminates a few weeks later, when they will start for India, to be gone about two years.

The Sydney Lyceum has done good business with *A Soldier and a Man*, while at the Criterion, in the same city, Alfred Dampier finds *Robbery Under Arms* a mascot, as of old. The popularity of the drama, that possesses little merit beyond affording scope for a few stirring scenes, is marvelous.

J. C. Williamson has commenced an action against George Musgrove, in connection with their former partnership, and the case will be heard at an early date in the Melbourne law courts. The suit is in equity, its purpose being to wind up the outstanding business and realize the assets of the firm of Williamson and Musgrove. In consequence of the proceedings Mr. Williamson has been compelled to secure the Melbourne Alexandra for the Nance O'Neill season, but as he never does anything by halves he will have it transformed into one of the handsomest playhouses in the colonies.

John F. Sheridan's season at the Melbourne Royal has been one of his most successful in Australia.

The popularity of What Happened to Jones at the Melbourne Princess has been something phenomenal, and has induced Charles Arnold to arrange for extending his stay a few weeks, probably until the arrival of George Musgrove in the Victorian capital.

At the Brisbane Opera House Haud Holt has found *The Absent-Minded Beggar* a trump card. He will remain in the Queensland metropolis until the departure of the Brough company leaves the Sydney Royal at his disposal.

Charles Kenningham has rejoined Williamson's newly organized comic opera company, which, after a short season in Adelaide, will follow Nance O'Neill at Her Majesty's, Sydney, with *The Rovers of Persia*.

J. H. Love, Nance O'Neill's business-manager, will return to the States in July.

SYDNEY, April 25.

The success of Nance O'Neill at Her Majesty's, Sydney, will probably lead to her engagement with J. C. Williamson being extended fully six months, but much depends on the character of the Melbourne season, which will commence about a month hence. Her next appearance will be in Elizabeth, with which colonial players have long associated the name of Madame Ristori.

At Adelaide Williamson's production of *Little Red Riding Hood* established a record in theatrical receipts in that city, the takings for four nights and a matinee exceeding £1,300.

Edith Crane and Williamson's Tilly company are at Perth, Western Australia, playing to crowded houses.

Arthur Pacle, formerly of A Trip to Chinatown, has finally settled in Sydney, where he has numerous engagements for concerts and private parties, besides having large singing classes.

Alfred Dampier is at the Sydney Criterion, and will follow *Robbery Under Arms* with *Britton* or *Boer*, an up-to-date dramatic version of *Jess*.

The New Zealand tour of Walter Bentley, who has returned to the stage, promises to be a success. His leading plays are *The Silver King*, *David Garrick*, *The Lady of Lyons*, and *Hamlet*. He had a good season in Tasmania.

At the Melbourne Royal, John F. Sheridan is being followed by William Anderson and a strong dramatic company in *The Ladder of Life*; or, *Gordons to the Front*.

The Sydney Lyceum, under the management of Charles Holloway, is doing good business with the Irishman, a somewhat conventional drama, but based on popular lines. The house was closed on Easter Eve in consequence of an unfounded rumor that it was infected by the bubonic plague, but this did not prevent its being crowded on the night of Easter Monday.

Alfred Woods and Maud Williamson are attracting large audiences to the Melbourne Alexandra with a military play, *For Queen and Country*, introducing a sensational fight on horseback and a dive to save the colors.

JOHN PLUMMER.

## INDIA AND THE FAR EAST.

## Duration of the Theatrical Season—Konorah's Performances in Simla—Waldorf's Success.

(Special Correspondence of The Mirror.)

BOMBAY, May 10.

My former letters have given those of your readers who have followed them through the season a fairly complete description of all the English theatres in the Orient, excepting Tien-Tsin, China, which is far inland and difficult to reach, and Colombo, Ceylon, which can only be reached without considerable expense and loss of time if Burma (Rangoon and Mandalay) is omitted instead. I may add that Java, a Dutch colony, has several good theatres, especially at Batavia, Sourabaya and Samarang, but they cannot be considered English theatres, as the Dutch, German and even the French languages prevail over the English in Java. Still, after the particulars of the various places separately, there are, for any one contemplating an Oriental tour, several general points to be considered in laying out a route, and to these I propose to devote one or two letters. Principal among them is the duration of the "season" in the various countries. Japan and North China (Shanghai) have nearly the same climate as the Middle States in America, and any time between the middle of September and the middle of April can be considered the theatrical season. South China (about Hong Kong and Canton) as well as Manila, must only be touched from November to March, else heat or rain will be encountered. Java, being south of the equator, reverses its seasons, but owing to the monsoons and consequent rains only April, May and June can be called good months. Points on the equator, like Singapore, Colombo and Penang, are good throughout the year, the climate being always the same, but January and February are slightly more rainy than other months. This is made up for by the fact that the showers make the air cool and clear. Burma's season lasts from November until March. In India all the year round is "season," but it depends upon "where." In Bombay and Madras, November to February; in Calcutta, October to March; in the Punjab, October to April; in the hill districts of the Himalayas, April to October; in the mountains of the Bangalore district, September to June; in the hills near the west coast, June to September. Owing to the variety of altitudes and the monsoons, English residents in India are continually on the move. The Bombay Government, and in its wake traders, men and storekeepers, moves in April in its entirety to Mahabaleswar, to escape the heat, but moves from there to Poonah in July to escape the rain. The general Government of India, from the Viceroy, Lord Curzon, down to the porters and clerks of the many departments, migrates with bag and baggage in April to Simla, 1,100 miles by rail, and then fifty-eight miles by tonga team into the Himalayas, until an altitude of 7,000 feet is reached. Of course the theatrical season moves with them. In October everything moves back again. The Konorah company made the very expensive trip to Simla, giving seven performances, two of which were "under the distinguished patronage" of Lady Curzon, the Vice-reine, and one performance "under the distinguished," etc., of H. E., the Commander-in-Chief of the English Army in India, Sir P. Palmer. This long-winded phrase must seem ridiculous to the average American, but it means much in English communities, where a tailor is highly pleased to call himself "by appointment breeches maker to H. E. the Governor." A theatrical advance agent who can

obtain in Hong Kong, Singapore, Rangoon and other colonies the etc. patronage and the etc. presence of the colonial Governor and the "appointment" that enables him to advertise the fact, has laid the foundation for crowded houses. The mere fact that Lady Curzon, for instance, occupies a box means little, but it implies the attendance of every side de camp on duty, the whole civil staff, the official members of the household, and other functionaries, and where the social and official leaders go the small fry are sure to be found. The patronage of the Commander-in-Chief brought up the attendance of eight major-generals, each with a small staff. So here is a point which must not be overlooked on an Oriental trip. It is, of course, seldom that the patronage of a Queen, even though she be only a Vice-Queen—and an American girl in the bargain—can be obtained twice in one week, but Madame Konorah has had that good luck, not to say honor. Of course, in military cantonments the attendance of the commanding officers is to be sought for the same reason, and I will refer to my remarks on "staff nights" in former letters.

The Janet Waldorf company is still in Calcutta, where that talented American actress has made an undeniable hit. She has appeared in *The Gay Lord Quex*, *Ingomar* and other plays. On April 28 an open air performance of *As You Like It*, with Janet Waldorf as Rosalind and Norval McGregor as Orlando, took place at the Tollygunge Club, Calcutta, which was highly praised by Calcutta papers, especial encomiums being bestowed upon Mrs. Ada Dow Currier's stage-management.

Konorah, the modern witch, leaves to-day by steamer *Yarra* for Paris. We have had to abandon for the present our engagement in Egypt, as plague quarantine regulations prevent our landing, so we have postponed it till Fall, when the Konorah company will make a second still more extensive tour of the Orient, playing return engagements at every place visited this year.

MAX REBOL.

## HONOLULU.

## Southwell-Morocco Opera Company's Engagement—Success of Ernest Hogan's Company—James Neill Coming.

(Special Correspondence of The Mirror.)

HONOLULU, May 28.

The Southwell-Morocco Opera company arrived May 23, and will open to-night in *The Beggar Student* to S. R. O. This is no surprise, as the sale of seats commenced almost as soon as the company touched *terra firma*. The sale for the following opera, *The Chimes of Normandy*, is very satisfactory.

Hogan's Minstrels closed Saturday, May 26, to a full house, and Hogan gained time in the form of a handsomely decorated watch. The first two cases of the suit against the steamship company have been tried and were decided in favor of the plaintiff in the sums of \$2,250 and \$175, respectively. The third case is now being heard. The company will probably leave on June 6.

Adrian Dunn has written a farce for Hogan entitled *The Country Cousin*, which took well. It is a question if there is another town in the United States domains where colored minstrels are so well thought of as here or where any one company could run as long as Hogan has and wear. The season has been exceptionally free from any drag and went as well the last as the first night.

Charles Astor Parker, representing the James Neill company, has engaged the Opera House for his company, that will open for a season of three weeks on June 23.

C. L. CLEMENT.

## JAMAICA.

## Amateurs in Cavalleria—Moving Pictures—Lambardi Company Arrives.

(Special Correspondence of The Mirror.)

KINGSTON, May 28.

A musical and dramatic entertainment in aid of the War Fund took place at the Conservatorium on May 19. Jean Schaefer, of New York, gave several violin solos in a finished and artistic manner.

On May 31 Mr. Schaefer will put on *Cavalleria Rusticana* at the Theatre Royal. No grand opera has been seen or heard in Kingston for many years, and the people are looking forward to a great treat. The opera will be sung entirely by amateurs and conducted by Mr. Schaefer. There are in all seventy-five people engaged in the work, forty-five voices will be heard in the grand chorus and twelve in the chorus in church characters. The scenery is being painted by Mr. Henriques.

Smith and Miller, exhibiting the visiope, will hold the boards at the Town Hall for ten nights commencing May 29.

Lambardi Italian Opera company have arrived from Cuba. They are to put on two operas at the Theatre Royal early in June.

MONTGOMERY IRVING.

## FOREIGN STAGE GOSSIP.

## Jean de Reszke at Bernhardt's Theatre Rostand's Royalities—Music Topics.

(Special Correspondence of The Mirror.)

ROTTERDAM, June 6.

F. D. Van Eyden has been made manager of the Rotterdam Royal Theatre. Mrs. Van Eyden-Vink will play the leading female roles.

A new sonata, for violin and piano, by Kor. Knyler, will be used as "concert number" at the Royal Conservatory of Music at Ghent.

Sophie Heyman, prima donna, has been engaged at the Theater des Westens, in Berlin. Czar und Zimmerman was given for the third Festspiel in Wiesbaden. Mandstidt conducted the orchestra. In the cast were Madame Erica Wedekind and Herr Schröder.

Louis Deffen, director of the Conservatory at Toulouse, France, died at the age of eighty-one years. He was a chevalier of the Legion of Honor, obtained the *prix de Rome* in 1847, and had been since 1883 director of the conservatory. Edmund Rostand receives daily 1,300 francs as royalties from *L'Aiglon*, of which the receipts amount to about 11,000 francs a day, and 1,200 francs from *Cyrano de Bergerac*, which plays to about 10,000 francs a day.

The famous German cellist, Friedrich Grütz-macher, has celebrated his fortieth year jubilee as member of the Imperial band at Dresden. The King of Saxony presented him with a medal and made him chevalier.

Count Zamoyksi at Warsaw has offered a prize of one thousand roubles for the best composition of a symphony for orchestra; five hundred roubles for the best composition for string quintette, and five hundred roubles for the best composition for a concert piece for violin or piano. Mlynarski is the director for the Conservatory of Music.

The Kurhaus at Scheveningen (Holland's famous seaside resort) opened the season with the Berlin Philharmonic Orchestra under conductorship of Rebeck. The first number on the programme was a new overture by Berlioz and the Huldigungsfeestklinge by Rebeck. Wittek's violin solos were "Meditation" from Thais, and Sarasate's fantasia on Faust.

Mr. Henderson, the American tenor-robusto, has been engaged for the Théâtre de la Monnaie, Brussels. He will make his debut in William Tell. The Wagnerian tenor, Delmors, has been engaged for three seasons. Madame Sablailloles-Caisso has been engaged as contralto. The operas to be found in this season's repertoire are Henry VIII, Tristan and Isolde, Puccini's *La Bohème*, and Mozart's *Entführung*.

The young tenor, Slezak, who made his debut in Tannhäuser and Lohengrin with Grün's Opera company at Covent Garden, London, has received an offer from Vienna to accept an engagement at the Hof Opera at a salary of 34,000 marks a year. He is still connected with the Hof Opera



In Berlin for three years to come, but the Vienna management will keep the engagement open for him till his Berlin engagement expires.

Armed, the new opera, in which Emma Calvé will originate the leading role, will be the last new opera in which she will appear. It is said that she will retire as an opera singer and will make her debut as an actress in *Sapho* at the Théâtre-Antoine, Paris.

Hans Richter will conduct the concerts for the festival at the Théâtre de la Monnaie, Brussels, next season.

During the American tour of Sara Bernhardt with Constant Costello, the Théâtre Sara Bernhardt will be occupied by Jean de Reszke, who will produce Wagnerian operas three times a week.

Bastien and Bastienne, a light comic opera, composed by Mozart in 1768, when he was twelve years old, will be produced at the Paris Opéra-Comique.

Giacomo Puccini is composing a new opera, the libretto of which is taken from Daudet's "Tartarin sur les Alpes."

Wagner's *Siegfried* will be produced in 1901 at the Grand Opéra, Paris. *Die Gotterdammerung* will be produced in 1903. LOUIS MAURICK.

#### THE CALLBOY'S COMMENTS.

There have been undertaken during the season now ending perhaps more college performances than ever before in a single term. The collegians have gone in for admirable artistic service, and have revived works of Shakespeare, of Molière, of Cyrano de Bergerac, of Euripides, and others, not to mention a production of a real miracle play and revivals of Ralph Royster Doyster. The part of these efforts that has impressed me most has been the apparent awakening of the collegian mind to the fact that a man may get along very nicely indeed without having all the names in the world on a programme. In former years a college programme has generally looked like the "Almanac de Gotha," Burke's "Peerage," and all the other known nomenclatures bunched and elaborated. No collegian was fain to be billed with less than three names, many sported four or more, and sundry tacked on "Jr." or "third" as a trailer. This season, however, in nearly every case, the college amateurs seem to have been satisfied with just initials or one front name, which makes for saner programmes. It is a sign that promises much for the ultimate salvation of the collegian.

One of the funniest things that I have seen recently while unarméd is the circular of a Western dramatic instruction shop. This extraordinary institution contracts to perfect one in "the complete study of acting, oratory, elocution, Delsarte, how to memorize, how to make-up, how to give an entertainment, stage settings, and personal magnetism," not to speak of cures for bashfulness, stage fright and stammering, and instructions in "how to approach a manager." All this by mail, mind you, for \$10 in hand paid in advance. The circular affirms that "any one who can read the English language can become possessed of all these accomplishments," that success in almost any manner of undertaking, any walk of life, is assured to each and every person sending \$10 for the complete course.

I wish that there were space in which to quote the whole circular—it is so funny in text as well as in grammar. I must, however, copy a little slip that goes with the pamphlet. It reads: "Engagement Blank: If it is your intention to take our course for the purpose of becoming a professional, kindly fill out blank below. In case the salary you request is too high to begin with, we will notify you. I . . . . . hereby agree to permit . . . . . to book me with theatrical troupe at . . . . . salary, the company to pay for my stage costumes, traveling and hotel expenses." Wouldn't that?

Worthy of embalming, too, is a testimonial letter, alleged to have been received from a member of the Theatre Francaise company. It says just "Theatre Francaise," leaving the guileless to presume that the Parisian one is meant. The letter:

DEAR TUTOR: You know how I first dreaded going on the stage, and that I only studied your method for social benefits. But now I would not give up the stage for the world, as it gives me independence and is indeed a delightful life. In what other profession could a young girl make \$200 a week, as I have made for the past two seasons?

Whether this means two hundred a week for two seasons, or only two hundred for two seasons is not quite clear—perhaps intentionally vague. I am inclined to believe in the latter proposition. The trouble with the thing is that some stage-struck country folk might send their precious tens for the "complete course" in sublime faith that they had found the sesame to dramatic success. Historic triumphs are not lying around on bargain counters.

So often have I been indebted to the negro race for frank letters that I feel almost under a lasting obligation. As unconscious humorists I am compelled to believe that the darks lead handily, and I quote with much satisfaction the following ingenious communication that has come to THE MIRROR from the glad town of Newport, Ark.:

DEAR SIRS: The Purpose of writing you is to ask if you know any manager would take my cousin and me on the stage I am a Colored girl soon be twenty years old and my cousin is sixteen. We are alone and desire to be inn a minstrel and will you please recommend me to some good manager I can sing well and it has all ways my desire to be on the stage from my youth our home is in Memphis Tennessee I am taking vocal lessons and will take until Jolly and then I am coming to St. Louis I have my share of good look and a very beautiful form slender and my cousin is very bright she can do the splits and can be train all right to any thing and will you please point us to some head manager please recommend us we don't want to go no further than Chicago I'll or St. Louis if we can get with a troupe in either one of the places we will gladly take it we are willing to work for our board and cloths awhile any way will get on to every thing all right we are both bely I never have nothing but the head ache some times I have some idea about stage work I have been in several plays At my home I am not no ways green about the business At all I am on to every thing most in the Theatrical business please answer at once so I will know what step to take towards the affair.

A goodly number of kind readers have flattered me to the extent of expressing belief that some of the letters I have quoted were faked by me. While gratefully appreciating the compliment, I must say that it is utterly undeserved. This in justice to the authors of the queer letters that I have printed from time to time and the thoughtful ones that have forwarded them to me. I have counted out a lot of letters that for one reason or another did not seem genuine. Those that appear are not faked in any way, and the credit for their guileless humor does not belong to THE CALLBOY.

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### DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

#### DRAMATIC COMPANIES.

A BACHELOR'S ROMANCE: St. John, N. B., June 21-22.  
ALAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—Indefinite.  
ARNOLD STOCK (J. F. Arnold, mgr.): Parkersburg, W. Va., June 4—Indefinite.  
AUBURN BROTHERS STOCK (Mittenthal Brothers, mgrs.): Chicago, Ill., May 13—Indefinite.  
BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): Montreal, Can., May 28—Indefinite.  
BELLWATER STOCK: Denver, Col., June 4—Indefinite.  
BLAIR, EUGENIE (Hend Greenitt, mgr.): Cleveland, O., April 16—Indefinite.  
BRINKER-ABELL STOCK: Newark, N. J., June 11—Indefinite.  
BURROUGHS, EDMUND: Northway Harbor, Me., June 16-23, Wiscasset 25-27, Camden 28-30, Rockport July 2-7.  
CARNER STOCK (Harry T. Webb, mgr.): Piqua, O., June 11—Indefinite.  
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—Indefinite.  
CASINO STOCK (Kelly and Hanson, mgrs.): Waukegan, Wis., June 11-23.  
CHAPMAN-WARREN (Earl P. Adams): Columbus, Ga., May 29—Indefinite.  
COLUMBIA STOCK: Sioux City, Ia., June 11—Indefinite.  
CRITCHFIELD STOCK (S. H. Maguire, mgr.): Buffalo, N. Y., May 21—Indefinite.  
DODGE, SANFORD (Que Vadis): Huron, S. D., June 18, Pierre 20-22, Redfield 23, Aberdeen 25, Lakota, N. D., 27, Valley City 30, Detroit City, Minn., July 3-4.  
DUNNE AND RILEY ALL STAR: San Francisco, Cal., June 11—Indefinite.  
ELROY STOCK: Toledo, Me., June 18-23.  
FRAWLEY STOCK: Los Angeles, Cal., June 4—Indefinite.  
FRENCH, IRVING: Calumet, Mich., June 21, 22.  
FROST STOCK: St. Paul, Minn., June 18-23.  
GOODWIN, WAT C. (George J. Appleton, mgr.): Ansonia, Conn., June 20, Butte 21, 22, Helena 23, Duluth, Minn., 25, St. Paul 26, 27, Minneapolis 28.  
GORDON, EVELYN: Oconto, Wis., June 18-23.  
GORMAN AND FORD STOCK: Pittsburg, Vt., June 18-23.  
HARRIS, W. S. CO.: Halifax, N. S., June 11-23.  
HARRIS AND THOMPSON (Chas. Thompson, mgr.): Chicago, Ill., May 23—Indefinite.  
HETWOOD, ALBA: Broken Bow, Neb., June 22.  
HILLMAN, MAURICE: Barre, Vt., June 18-23.  
HUBBARD-STEVENS: Sturgis, S. D., June 14-19.  
HUMPTY DUMPTY (Jas. B. Dixon): Columbia, O., Sept. 2.  
KEMBLE COMEDY: Milan, Mo., June 18-23.  
KENNEDY AND GREENHILL'S PLAYERS: Rockford, Ill., June 17-24, Oakbrook, Wis., 25-27, July 1.  
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Niagara Falls, N. Y., June 11—Indefinite.  
KLARK-BODVILLE (Nep Scoville, mgr.): Oswego, N. Y., June 12.  
LACEY AND ALTMAN: Sault Ste. Marie, Mich., June 18-20.  
LYCUM CO. (Shipman's): Sydney, C. B., June 19.  
LYCUM CO. (Shipman's): P. E. I., 20, Moncton, N. B., 27, Chatham 28, Campbellton 30, Sherbrooke, Que., July 2.  
LYCUM COMEDY: Ft. Madison, Ia., June 4-23.  
LYCUM THEATRE STOCK: Rochester, N. Y., May 23—Indefinite.  
LYONS, LILLIAN STOCK: Ithaca, Mich., June 18-23.  
MACK-FENTON STOCK (Wilbur Mack, mgr.): Akron, O., June 11—Indefinite.  
MAXAM AND SIGHTS: Pelican Rapids, Minn., June 18-23.  
MAXWELL STOCK (A. A. Mudge, mgr.): Cheboygan, Mich., June 18-20.  
MILLER, STEVE: Fresno, Cal., June 19.  
MITCHELLS THE: La Junta, Col., June 18-23.  
MORRIS, WM. STOCK: Washington, D. C., June 11—Indefinite.  
NEW CENTURY STOCK: Newark, N. J., May 14—Indefinite.  
OWEN, WM.: Portage, Wis., June 20, 30.  
PERUCHI-BELDINI: Knoxville, Tenn., May 21-Aug. 18.  
PIKE THEATRE: Detroit, Mich., June 11—Indefinite.  
QUO VADIS (P. C. Whitney, mgr.): New York City, April 9-June 23.  
REDMOND CO., NO. 1: Omaha, Neb., June 18—Indefinite.  
REDMOND CO., No. 2: Ottumwa, Ia., June 11-23.  
RICHARD'S STOCK: Moncton, N. B., June 20-23.  
Amherst, N. S., 25-27, Truro 28-30, Halifax July 2-14.  
ROBER, KATHERINE: Providence, R. I., June 4—Indefinite.  
ROBERT THEATRE: Columbus, Ga., June 4—Indefinite.  
ROCKWELL DRAMATIC: Rockland, Me., June 18-23.  
SALISBURY STOCK (Sherman Brown, mgr.): Milwaukee, Wis., May 21—Indefinite.  
SAPHO (John Glover): Belleville, Can., June 20.  
SAPHO (J. D. Flynn): Nagsaupe, Mich., June 19, Ishpeming 20.  
THANHOUSER STOCK (Edwin Thanhauser, mgr.): Milwaukee, Wis.—Indefinite.  
THE DAIRY FARM (J. H. Wallick, mgr.): Chicago, Ill., May 13—Indefinite.  
THE REAL WIDOW BROWN: Seattle, Wash., June 18-23.  
UNCLE TOM'S CABIN (Jackson's): Lucyville, Pa., June 19, California 20.  
UNCLE TOM'S CABIN (Amazon Bros.): Wayneburg, Pa., June 19, Charlestown 20.  
VALENTINE STOCK: St. Paul, Minn., June 11—Indefinite.  
WARNER COMEDY: Winona, Minn., June 25-30.

#### OPERA AND EXTRAVAGANZA.

CASTLE SQUARE OPERA (Henry W. Savage, mgr.): Brooklyn, N. Y., May 7—Indefinite.  
DESIGN OPERA: Hampton, Va., June 19-23.  
FAY OPERA (J. B. Camp, mgr.): Louisville, Ky., May 25—Indefinite.  
OLYMPIA OPERA: New Orleans, La., April 23—Indefinite.  
ROBINSON COMIC OPERA (Frank V. French, mgr.): Montreal, Can., June 11-Sept. 1.  
SPENCER OPERA: St. Louis, Mo., June 2—Indefinite.  
THE BELLE OF NEW YORK: Boston, Mass., May 21—Indefinite.  
THE EVIL EYE (Sidney R. Ellis, mgr.): Butte, Mont., June 18, 19, Ansonia 20, Helena 21, Bozeman 22, Billings 23, Fargo, N. D., 25, Winnipeg, Man., 27, Grand Forks, N. D., 28, West Superior, Wis., 29, Duluth, Minn., 30, Houghton, Mich., July 2, Calumet 3, Marquette 4, Escanaba 5, Marinette 6, Green Bay, Wis., 7.  
THE LADY SLAVEY: Boston, Mass., April 23—Indefinite.  
WILBUR-KERWIN OPERA: Columbus, O., June 11—Indefinite.  
WILBUR OPERA: Providence, R. I., June 4-Aug. 25.  
YOUNG, JOHN E., OPERA: Lancaster, Pa., June 11-Sept. 1.

#### VARIETY.

ADAMS, JAS. R., HUMPTY DUMPTY CO: Astory Park, N. J., June 30-Sept. 10.

ADAMS, JAS. R., PANTOMIME: Atlantic City, N. J., June 28-Sept. 10.  
AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—Indefinite.  
IRISH VISITORS (Pat Maloney's): Hallowell, Me., June 19, No. Vassellboro, 20, Fairfield, 21.

#### MINSTRELS.

ALLEN'S, A. C., NEW ORLEANS: Athens, O., June 19, Parkersburg, W. Va., 20.  
DONNELLY, TOMMY (F. A. Owen, mgr.): Madison, Me., June 19, Oakland 21, Hallowell 22, South Gardener 23, Gardiner 25, Lisbon Falls 26, Damariscotta 27, Waldoboro 28, Northway Harbor 29, Union 30, Warner, July 2, Camden 3, Belfast 4, Seabrook 5, Sealton 6, Bangor 7.  
HENRY'S HI: Muskegon, Mich., June 19, Benton Harbor 20.  
NASHVILLE STUDENTS (Busco and Holland, mgrs.): Portland, Or., June 17-23, Seattle, Wash., 24-30.  
QUAKER CITY MINSTRELS (Geo Wright, mgr.): Atlantic City, N. J., May 28-June 30, Ocean City July 2-9.  
VAN'S, BILLY: Halifax, N. S., June 25.

#### MISCELLANEOUS.

BANDA BORRA (Howard Pew, mgr.): Minneapolis, Minn., June 24—Indefinite.  
BROWNE'S IS FAIRLAND (Palmer Cox, S. H. Friedlander, mgr.): Paso Robles, Cal., June 19, Salinas 20, Watsonville 21, Santa Cruz 22, San Jose 23, Redwood 25, Hayward 26, Livermore 27, Auburn 28, Reno, Nev., 29, 30, Carson July 2, 3, Virginia City 4, 5, Marysville, Cal., 7, Chico 9, Red Bluff 10.  
BUFFALO BILL: Boston, Mass., June 18-23.  
CANADIAN JEWEL SINGERS: Ames, Ia., June 19, Nevada 20, North Platte 21.  
CANTON CARNIVAL: Pottsville, Pa., June 18-23.  
EDNA AND WOOD: En route through Chil, S. A. FLINTS, THE (Hypnotists): Wausau, Wis., June 18-23.  
FRENCH'S NEW SENSATION: Moundville, W. Va., June 19, New Martinsville 20, Slaterville 21, New Metamora, O., 22, St. Mary's, W. Va., 23.  
HALL, LONG AND ELSON: Jackson, Mich., June 18-23.  
KELLAR: San Francisco, Cal., June 11-23.  
KNOWLES, THE (Hypnotists): J. H. Gilpin, mgr.: Billwater, Minn., June 18-23.  
KOSORAM (Omer and William Berd, mgrs.): En route through India.  
LAMPREYER'S 200: Charlevoix, Pa., June 18-23.  
LEENA HOWE ORCHESTRA: Bangor, Me., June 17-23.  
SEVENGLA (Walter C. Mack, mgr.): Holland, Mich., June 18-23, Manitowoc, Wis., 25-30, Ludington, Mich., July 2-7.  
SOPHIA'S BAND: Munich, Germany, June 18-23, Waukegan 25, Manly 26, Frankfort 27-29, Waukegan 30, Cologne 30-31, Paris Exposition 2-13.  
TATUM, FRED: Fawcett, Ind. T., June 18-20, Shawnee, Ok. T., 25-27, Perry 28-30.  
VERNON: Marquette, Mich., June 18-23.

#### CIRCUSES.

BARNUM AND BAILEY: Dresden, Germany, June 11-14, Chemnitz 25-27, Altenburg 28, Gera 29, Plauen 30, Leipzig July 2-10.  
KITON BROS.: Coalport, Pa., June 19, Beccaria 20, Arcola 21, Philadelphia 22.  
FOREFATH AND SELLIS BROS.: Fremont, O., June 18, Lima 20, 27, West 21, Mansfield 22, Anderson 23, Fairbairn, Minn., July 3, Minneapolis 4, St. Paul 7.  
GENTRY'S DOG AND PONY SHOW: Altoona, Pa., June 18, 19.  
HARPER'S DOGS AND PONIES: Appleton, Wis., June 18, 19, Green Bay 20, 21.  
HARRIS' NICKEL PLATE: Kalamazoo, Mich., June 19.  
KENNEDY BROS.' WILD WEST: Boston, Mass., June 11—Indefinite.  
LOWERY BROS.: Olean, N. Y., June 18, 19.  
OWEN'S BILLS: Trenton, Pa., June 28.  
REDDA, ROYALTY: Gettysburg, Pa., June 23, Westfield 20, Ansonia 21, Emporium 22, Rensselaer 23, RINGLING BROS.: Richmond, Ind., June 19, Indianapolis 20, Louisville, Ky., 21, Owensboro 22, Evansville, Ind., 23, St. Joseph, Mo., 28, Des Moines, Ia., July 2, 3, Taylor 5.  
ROBINSON'S, JOHN: Cambridge, O., June 25, Newcomstown 27.  
SAFFLETT, SGT.: Rockville, Conn., June 19, Wilmington 21, Putnam 22, Shelton 23, Middletown 24, Waterbury 25, Wallingford 26, Attleboro 27, Taunton 28, Fall River 29.  
WELSH BROS.: Scranton, Pa., June 18-20.

### IN OTHER CITIES.

#### LOUISVILLE.

The Fay Opera Co., offered for its third week at the Auditorium, The Chimes of Normandy and The Merry War. Villa Kirov and Raymond Hitchcock scored distinct hits, and the other principals deserved praise for meritorious work. The special scenery, the skillful stage management and the general completeness of the whole call for special mention. The company presents a metropolitan roof-garden aspect between the acts and after the performance, when concerts are given under the direction of Karl Schmidt. The attendance has been very large, and it is probable the season will be extended to ten weeks. Manager John T. Macaulay will spend July in New York perfecting arrangements for next season at Macaulay's Theatre here. A benefit will be given the veteran minstrel, Billy Emerson, at one of the local theatres at an early date. Josephine Intrepid, of the Fay Opera Co., has made many friends here by her clever and artistic work. The Elks' Home is nearing completion. It will be an attractive place, one of which the local lodge can properly be proud. It will probably be ready for occupancy in July. William M. Hull will be with Creston Clarke next season in a business capacity. William Colgan announces that he is out of the theatrical business to stay. He will probably take a trip to the Pacific Coast, and may extend it to the Philippines. The annual meeting of the May Music Festival Association was held 12. A new Board of Directors was elected, and it was decided to have another festival in May, 1901. Osborne McCanthy was selected as musical director. Horace McCrackin, manager for the Whelan Brothers, is superintending the improvements being made at the New Buckingham. CHARLES D. CLARKE.

#### BUFFALO.

For the fourth week of their stay at the Star the Criterion Stock Co. presented Young Mrs. Winthrop and secured a great success from both an artistic and a box-office standpoint. Anne Sutherland appeared to much better advantage than in any role she has assumed heretofore, and her success was pronounced. Joseph Kilgus also did capital work, and the others in the cast gave their usual good performance. She stops to conquer 18-23. The contractors who have charge of the alterations of the new Music Hall Theatre have been having a rest amount of trouble because of a strike on account of non-union laborers being employed, and it will probably be at least two months before the house is completed.

### Blanche Seymour

INGENUE AND SOUBRETTE.

Baldwin-Mellville Stock Co.

Grand Opera House, New Orleans, La., '99-1901

Montreal, Can., for Summer Season.

UNION in QUO VADIS,

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"Miss Williams made a hit. She received as many curtain calls as any star, and finally had to show herself in front of the drop curtain. One of her pleasing attributes seems to be a flexible voice which she last night wielded with a convincing show of mental alertness and keen sympathy for Cleopatra's swiftly varying moods."—Detroit Tribune.

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Newly refitted. New management. Seat capacity 800. Pop. 4,000. Town booming. Dates wanted  
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## Opera House

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 A No. 1 attraction to open Opera House last week in Sept. or first week in Oct. Best show town in Kansas. Town on a boom, striking GAS and OIL every day. Now booking season 1900 to 1901.  
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Best House in Central Kansas. Pop. 200.  
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Modern equipment. S. C. 70. Good companies only booked.  
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## N. Y.-HUDSON.

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 N. Y. address: H. S. Taylor's Exchange, 121 W. 4th St. Big business for Light Opera Company, or first-class Vaudeville Co., July 2, 3, 4, three nights or week.

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## TELEGRAPHIC NEWS

## CHICAGO.

Cool Weather for Summertime—A New Extravaganza—Illinois Items.

(Special to The Mirror.)

CHICAGO, June 18.

In the town district all of the theatres are now closed, excepting McVicker's and the Great Northern. At the first named house Henry's are Trunks is likely to run through the Summer. Several changes have been made in the cast, but the general performance has not been affected thereby. A couple of well-meaning "understudies" tried hard to play the part of the heroine, but they fell so far short that Elsa Ryan, with an Old Kentucky, was called in. She "took hold" like a veteran, and is more than satisfactory. Last Wednesday night Edwin Arden left the cast, and was succeeded by Francis Carlyle. Mr. Arden's eyes gave out, and he was obliged to go abroad to consult an expert oculist. Mr. Carlyle is a worthy successor.

The prevailing cool weather which has put a crimp in the roof-gardens and outdoor amusements has done much for the theatres, and has aided The Dairy Farm at the Great Northern. To-night the ladies of the audience were presented with dainty hatpins, such as were given out last Monday evening as souvenirs of the fiftieth Chicago performance of the play.

Ever since the first day Manager Henry W. Savage came to Chicago and directed Messrs. Clarke and Pardee to administer his broad and liberal policy at the Studebaker the Castle Square people have been winning friends day by day, and they have no more sincere friends than the members of the Forty Club. To-night the Forty Club members and their ladies were guests of the management, and thoroughly enjoyed their old friend, The Mascot.

Manager Fred Hamlin, of the Grand Opera House, has just joined the Odd Fellows. Some one told him that the badge of the order consisted of three links, and as he is a confirmed golf player, he joins everything connected with links. When Charlie Richman hears this he will put his application in.

The regular season of the Dearborn Theatre Stock closed last Saturday with the final performance of Young Mrs. Winthrop, and last evening the management inaugurated a Summer season of extravaganzas with The Burgomaster, by Frank Pixley and Gustav Loders. It will probably be whipped into a most enjoyable light entertainment. The cast of principals is as follows:

Peter Stuyvesant	William Norris
Broodie Von Knoll	Knox Wilson
E. Booth Tarkington	Charles W. Allison
Captain Kral	William Riley Hatch
Captain Spuyten	A. J. Lyman
Barbery	J. S. Murray
Shedding	W. R. Peters
Wilhelm Haagen	W. B. Rock
Willie Von Asterblit	Della Stacey
Dame Stuyvesant	Ada Deaves
Katrina	Fatti Louise Ross
Ruth	Fern Melrose
Lord Chubbale	Beattie Miller
Dollie	Josephine Newman
Mrs. Spinger	Isabelle Bowman

The extravaganza is in a prologue and two acts, during which Ada Deaves and William Riley Hatch do a burlesque of Sappho, and Knox Wilson has a specialty. During the hoped-for run many changes will be made.

A well-known actress came to me the other day and told me that she intended to apply soon for an absolute divorce. Knowing her husband well I warned her not to let him hear of it else he might apply for alimony.

The stock at Hopkins is giving a very good revival of On the Mississippi this week, with Frederick Montague in the leading role.

"Karl" Gardner and his son have arranged a new sketch for Summer vaudeville, and next season the German comedian will probably star in a translation of a popular German play, which had a run in New York. He will be under the direction of a leading manager.

Charles M. Fischer, musical director at the Masonic Temple Roof-Garden, has signed for next season at the new Orpheum Theatre, New Orleans.

The next opera to be given by the Castle Square Opera company at the Studebaker will be Fra Diavolo, to be revived next Monday night.

After a season of over forty weeks the Dearborn Theatre Stock has disbanded. Miss Stuart, the talented leading lady, goes to Lake Villa, Ill., with her mother; Miss Ryan and Miss Francis leave for New York; Mr. Mackay will take a trip on the lakes and then go east to join his father, F. F. Mackay; Mr. Johnson will go to British Columbia, and Mr. Crane, after a few weeks' fishing in Indiana, will go to the Thousand Islands. Samuel Forrest, stage-manager of the company, will be with the Davidson Stock, of Milwaukee, for a few weeks, after which he will join the players' colony in the East.

All the way from the far West I have the card of Miss Pearl Baldwin, "teacher of elocution," also "illuminated club swinger" and "reciter of juvenile parts." Miss Baldwin hails from Sacramento, and her cards says "At Liberty." Her permanent address is probably both.

John J. Nolan, of Voelckel and Nolan, proprietors of Black Patti's Troubadours, dropped in on me one day last week, after contracting with the Pullman Company for a \$20,000 combination sleeping and dining car for next season. It will be called "Black Patti," and will be used on a solid two years' tour of this country and Mexico, which opens in Asbury Park, N. J., in August. Fifty-two weeks have already been booked, and the balance of the time is held on option.

The new vaudeville syndicate has already secured western offices in the Ashland Block, at Clark and Randolph streets, and will fit them up most elaborately, the sum of \$5,000 having been appropriated for mahogany fixtures calculated to stun the "chaser" and dazzle the "headliner."

At the first performance of Nanon at the Studebaker last Monday night a live goose employed in the wedding scene became alarmed and flew out into the audience. Foul play is suspected.

A local manager was complaining to me the other day of the vast number of "\$2 touches" he was made the victim of recently. He said he was struck for \$2 several times each day, and he asked me to suggest a remedy. I advised him to open a "field book"—then he could make it \$1.

Now that the stock season at the Dearborn is about to close the critics are according tardy recognition to the work of Benjamin Johnson,

and expressing the hope that he will be a member of the company next season. He has played all of the leading character parts, and has played them so well that in several instances he overshadowed the leading man.

Charlie Richman has capped the climax in coarse straw hats here this Summer. He has imported one from New York, and it has but four straws in it.

We have a new Chicago "Rialto" now. The old one used to center about "the Dixies," on Dearborn Street, but now the Great Theatres have worn a path around the Ashland Block, and on Clark and Randolph streets they may be found talking shop on pleasant days. The beat extends from the Dearborn around to the Olympic.

Manager Harry Powers has left for Europe with his family; Manager Davis is between here and his Willowdale Farm, and Managers Fred and Harry Hamlin are on the golf links daily. All of them shiver in light overcoats and wish their season had been longer. "Biff" Hall.

## BOSTON.

Stock Successes—The Shubert-Chamberlyn Contrivance—June Jottings.

(Special to The Mirror.)

Boston, June 18.

Not a single change of bill in Boston to-night, and everybody gave a special matinee in honor of Bunker Hill Day, while Buffalo Bill opened a week's stay and succeeded in killing the extra business which the houses might have done in the afternoon on account of the holiday.

So big has been the hit made by The Village Postmaster at the Castle Square that it will be continued longer than was the first intention. The production is excellent in every respect. The different New England features are carefully presented, and I would not be surprised to see it run for weeks to come. It deserves it.

J. H. Gilmour, Florence Rockwell, Annie M. Clarke and Anne Caverly have been especially well received with the new stock at the Tremont, and The Son of Carleycroft will run for one week more before giving way to A Classical Cowboy, also by Theodore Burt Sayre. Gilmour and Rodriguez have made a ten-strike by engaging Mary Sanders to join the company for the next bill.

The Belle of New York still continues to do excellent business at the Columbia, and as this is the fifth week with no limit in sight, the engagement will be the longest that the place has ever had in Boston. An elaborate cooling apparatus has been put in at the Columbia.

There have been some delays with the contractors on the new Colonial Theatre, and the house may not be ready to open before December.

J. H. Gilmour played at the Tremont last week under great disadvantages. At the second performance of The Son of Carleycroft he cut his hand very badly, but he pluckily kept on with the performance and played out the week in spite of the pain. It is now all right again.

Marguerite Cornille and Minnie Ashley are among those retained for the coming production of Little Faust at the Columbia.

E. S. Willard's Boston engagement will be played at the Tremont, all rumors to the contrary notwithstanding. He will open his American tour here and will produce a new drama by Elwyn A. Barron.

George T. Richardson, dramatic critic of the Traveler, is making a musical comedy in three acts out of "The Heavenly Twins," for which Charles Dennee, of the New England Conservatory of Music, is furnishing the music. That is a combination that ought to make a success. I understand that the rights for production have already been secured.

George W. Wilson is a familiar figure on Boston streets these days. He is passing the Summer at Winthrop, and when he comes to town he has a regular triumphal procession with his friends.

Florence Rockwell's emphatic success has been among the conspicuous features of the Summer stock at the Tremont.

George Marion has been engaged to direct rehearsals of The Cadet Girl, which is being prepared at the Columbia for production at the Casino.

Fritz Thayer struck town last week. He has hosts of newspaper friends here who are glad to know that he plans to spend the Summer here. Anna O'Keefe, who has not been seen here since the production of Bob Roy several seasons ago, passed through Boston last week.

Mr. and Mrs. Henry C. Barnabee, of the Bostonians, also were in Boston last week.

Mildred Hyland has signed for another season as leading lady with the stock at the Grand. Maclyn Arbuckle was hastily called to New York by the serious illness of his brother.

C. Blanche Rice, a clever Boston girl, has been engaged to play Taggs in The County Fair next season, opening at the Park on Labor Day.

Woman and Wine is to have a run at the Boston early in the Fall.

Judge Fessenden in the equity session of the Superior Court, referred to Theodore H. Tyndale as Master of the proceedings brought against A. H. Chamberlyn, of the Columbia, by S. S. Shubert to stop The Belle of New York. Mr. Chamberlyn came out with a statement giving his side of the controversy, as follows: "I have read that Mr. Shubert has applied for an injunction against me, and will pray for the appointment of a receiver for the receipts, costumes and scenery of The Belle of New York, now playing at the Columbia Theatre. This action on the part of Mr. Shubert is a vexatious action, purely out of pique. There is absolutely no cause for it. My contract provides a payment to him and a payment to the authors. All my payments to him have been made up to date, but the payments to the authors have been made direct to the authors' agent, Arthur W. Tama, New York. Mr. Shubert was anxious that I should pay the royalties into his hands, and for him to pay the authors. I preferred to pay the money direct to the rightful owners."

JAY BENTON.

## ST. LOUIS.

Little Doing in Amusements—Nellie Braggins to Wed—Fourteenth Street Theatre Sold.

(Special to The Mirror.)

St. Louis, June 18.

I am afraid my street car strike news will become a chestnut to Missouri readers, but I must admit that the strike is still on in all of its glory. The St. Louis Transit Company is operating a few lines at night, but on account of some of the cars making a trip in the air by the dynamite route every few nights the citizens of our town

refuse to patronize them to an extent that our amusement managers feel justified in opening any additional Summer resorts, and consequently every one is awaiting the outcome of this deplorable state of affairs.

Manager McNeary, of Uhrig's Cave, was much pleased with the second week's business at his popular resort. Notwithstanding the strike, the music lovers of our city have been flocking to the cave in large numbers. This week the Spencer Opera Company is putting on The Bohemian Girl, with the following cast: Count Arnheim, William Wade Hinshaw; Florestin, William Steiger; Thaddens, Martin Pache; Devilshoof, George Shields; Captain of the Guard, Fanny Da Costa; Buda, Ada Mansfield; Arline, Grace Van Studdiford; Queen of the Gypsies, Gertrude Lodge. The large audience that attended the opening performance last night was a very enthusiastic one, and the familiar solos, "The Heart Bowed Down," "You Will remember Me," and "I Dreamt I Dwelt in Marble Halls," as sung by W. W. Hinshaw, Martin Pache, and Grace Van Studdiford, were probably never heard to better advantage in this city. Next week, The Grand Duchess.

The Suburban Garden continues to draw a large portion of our amusement loving people these beautiful June afternoons and evenings. The programme presented by Manager Gumpertz last week, being the minstrel first part, vaudeville turns and a burlesque sketch by the Delmar Garden Comedy company, proved very popular. John P. Rodgers made a great hit with "Asleep in the Deep." Mr. Rodgers is one of the best basses I have ever heard at a Summer garden. In this week's minstrel first part we have Carroll Johnson, George H. Woods, Frank Dumont, Fred Warren, Al Blanchard, Charles Sharp, T. H. Humphreys, W. E. Browning, and John P. Rodgers. The following members of the Delmar Garden Comedy company are appearing in a sketch entitled Whose Baby: Sherman Wade, Ed J. Begley, Alexander Clark, John Hoey, Will H. Sloan, and Ed Chapman. Ruth White, who is a great favorite in St. Louis and also a member of the Delmar company, is doing character changes. Amorita, one of the cleverest dancers ever seen in this burg, is making many new friends this week. Sharp and Platt, the musical comedians, have been re-engaged for this week. The programme closes with the Bison City Quartette.

Nellie Braggins, who is filling a Summer engagement with the Spencer Opera Company at Uhrig's Cave, will be married on Thursday, June 21, to John W. Gantz, chief clerk in the general agent's office of the St. Louis and San Francisco Railroad in this city. It has been my good fortune to have known these young people for several years, and I predict much future happiness for them. Miss Braggins made her professional debut with A Hole in the Ground, and since that time has risen rapidly in her profession. She has been connected with the following well known companies: Venus, Della Fox, The Highwayman, for two seasons; Three Little Lambs, and with the Uhrig's Cave Opera company in this city for several Summer seasons. Miss Braggins will remain with the Spencer Opera company during this Summer, but will then retire permanently from the stage. Mr. Gantz is a native of St. Louis and is one of the best known and brightest young railroad men in this city.

Maurice Freeman, leading man of Hopkins Stock company, who was to have headed a stock company at Koerner's Garden during the Summer, has been compelled to abandon this scheme on account of the street car strike. Mr. and Mrs. Freeman (Nadine Winston) have gone to Chicago to accept an engagement.

Lawrence Hanley will open a dramatic school at the Odeon on June 25.

The Fourteenth Street Theatre was sold Tuesday morning as the result of foreclosure proceedings instituted by Richard Harper, trustee for the holders of \$130,000 worth of bonds of the German Dramatic Association. The sale was a merely nominal one, there being no outside bid. The property was knocked down to John H. Conrades, who represented the bondholders, for \$23,000. The bonds held by Tuesday's purchasers were issued in October, 1896, by the German Dramatic Association. The interest was to be paid on Oct. 15 and April 15 of each year, but the trustee alleged that default was made on the last two payments. About two weeks ago the holders of the bonds voted to foreclose. It is not known definitely to what use the property will be put, but there is talk of trying to lease it to some stock theatrical or operatic company.

J. A. NORTON.

## PHILADELPHIA.

Convention Brings Crowds to Quakertown—Vaudeville Bills—The Parks.

(Special to The Mirror.)

PHILADELPHIA, June 18.

The Quaker City is filled with strangers drawn here by the Republican National Convention and the Twenty-eighth National Turnfest. Only four theatres are open, all devoted to vaudeville.

The Girard Avenue Stock company closed a prosperous season on Saturday.

Hashim's Grand Opera House, a great success and the popular uptown resort, receiving the patronage of our best class of theatregoers. The attractions for the week are Marie Jansen, the Elite Operatic Minstrels of thirty people, with Frank M. Conby, basso; Carrie Graham, Lowell and Lowell, Odell and Perry, Carlin and Brown, Julian Rose, Branson and Blake, Hodges and Launchmore, Excelsior Comedy Four, Baker and Bunnell, aided by a full orchestra, under the direction of Joseph Burganer. One of the cleverest acts seen here in vaudeville was last week presented at the Grand Opera House by White and Harris, titled their own version of Casey at the Bat. They were a big hit.

At Keith's Theatre, Lafayette, in his second week, heads the list of entertainers. Rose Coghlan, supported by Louis Massen and company, appear in "Twixt Matinee and Night." Others are the three Rio-Brothers, the Rosinos, Pauline Moran and Turner's pickaninnies, Mlle. Marzella's performing birds, Howe, Wall and Walters, Farrell and Starck, Mr. and Mrs. Perkins Fisher, Bryce and Inman, Burton and Brooks, O'Rourke and Burnette, Curtis Morse, George Jones, and the biograph.

A Summer season of continuous vaudeville was opened on Saturday at the Walnut Street Theatre, with Paul N. Furman as manager. The prices are 25 and 50 cents, no seats reserved; and the opening bill is a big one, including Robert Hilliard and company, Pauline Hall, Minnie Seligman and company, John W. Ransome, Joe Welch, Maggie Cline, Edgar Atchison Ely, the

three Rackett Brothers, Stambler and Bennett, Talbot and Davison, Edith Cranks, Review Comedy Four, the Escamillos, Evans and Vidocq, and Edwards and Kernell.

The Lyceum Theatre presents this week the White Elephant Burlesques with two burlesques and an olio introducing Sheehan and Kennedy, Aggie Behler, Reid and Gilbert, Aimee L. Travis, St. John and McConnell, and Charles B. Watson. It is practically the same company that appeared here last week under the name of the White Crook Burlesques.

The Philadelphia Baseball Park opens for the season, June 30, with Gilmore's Band, and the following vaudeville people: The Meeker-Baker Trio, Belle Hathaway's dog and monkey circus, Selbert and Mack, Metweef Duo, Leavitt and Nevello, the Atha Twin Sisters, Farrell and Starck, and Lovett.

The Summer parks all open with unchanged musical attractions, but the weather up to date has been unfavorable for patronage. Washington Park on the Delaware has Quo Vadis, or The Burning of Rome, with ballet and fireworks, in addition to Liberator's Band.

Claude Loftus collapsed on the stage of the Grand Opera House at the matinee performance June 15, and was carried off the stage. She did not appear again during the week.

S. FERNBERGER.

## BALTIMORE.

Elks' Carnival Continues—Summer Opera and Vaudeville.

(Special to The Mirror.)

BALTIMORE, June 18.

The Elks' Exposition and Carnival which was to have been closed last Saturday night has been continued for another week at the urgent demand of the merchants of the city, who are exhibitors at the mammoth exhibition. This exposition is undoubtedly the greatest amusement enterprise that has been held in our city for many years. The attendance has been enormous, there having been over 20,000 persons present on Friday evening. The amusement features still continue under the management of Frank C. Bostock, who has supplied many new attractions for the midway to take the place of those which he has taken to Wilmington, Del., for the Carnival, which opens there to-night.

The patronage at Electric Park still continues satisfactory to the management. This week an entire vaudeville bill is presented. Among the participants are Ed Latell, the De Forrests, Howard and Emmerson, Latina, and others. The concerts by Professor Fisher's Military Band still prove an attraction.

The Mikado is the attraction at the Casino at River View Park this week. It is presented by Manager Kernan's Stock Opera company, and for a park production is very fair. The American Vitograph also bids for popular favor. The Crystal Maze and Electra, which were features of last week's exhibition at the Elks' Carnival, have also located at River View, where they will remain for an extended engagement.

Kernan's Hollywood Park draws good crowds, who are entertained with a vaudeville bill and many outdoor attractions.

In the opera company at River View Park are Louise Moore, Carrie Gebest, May Miller, Dot Davenport, T. H. P. Heist, Louis Miller, Carl Anderson, John Grieves, and Billy Watson.

R. Edgar Vance was a visitor in our city last week. He has just closed his season with Sidetracked.

HAROLD RUTLEDGE.

## WASHINGTON.

Morris Stock Company in Catherine—A New Stage Effect—Current Jottings.

(Special to The Mirror.)

WASHINGTON, June 18.

The William Morris Stock company at the Columbia Theatre presents Catherine this week, opening to a large house. The performance was a most enjoyable one. Percy Haswell in the title role, scored a success. The characters are distributed as follows: Duke de Contras, Stephen Grattan; George Mantel, William Morris; Baron Fronard, Charles R. Welles; M. Vallon, Charles Stanley; Frederick, Willard Curtis; Paul, William Newton; Duchess de Contras, Eleanor Carey; Helene, Olive Oliver; Baroness Fronard, Dorothy Hammack; Madeleine, Violette Kimball; Blanche Vallon, Etta Hawkins; Jane, Jane Clark; Louise, H. Virginia Miller; Joseph, Clifford Leigh. The play was beautifully staged. A Virginia Courtship next week.

Washington Lodge of Elks gave their first excursion of the season to River View Friday night, carrying a large crowd. The Elks are making great preparations for the July Grand Lodge Convention at Atlantic City.

Morgan A. Sherwood, stage-manager of the New National Theatre, has perfected and patented a novel effect for stage presentation which he intends to shortly place on exhibition at Atlantic City and book for next season in the vaudeville houses. The subject is a vivid picture of the burning at the stake of Joan of Arc, and the view is startling and realistic, with all the accompanying effects of color, roaring flame, smoke, sparks and crackling noise as the seething mass of fire arises to engulf the ill-fated Joan, who gradually disappears from view. The illustration is given by a living model impersonated at the private press view last Thursday night by Florence McGuire. The picture is set in an immense gilt frame, draped and curtained in red plush. Accompanying the display is a short but interesting lecture.

Manager Fred G. Berger returned to Washington last week after a brief trip to Edgartown, Mass. While away he completed the engaging of his two companies that will next season present A Poor Relation.

Margaret Mayo has withdrawn from the Morris Stock company at the Columbia.

Homer Lind has gone to Atlantic City to remain until after the Elks' Convention, when he goes to the mountain region at Harper's Ferry, W. Va., for the remainder of his vacation.

Violette Kimball, who has just returned from a successful engagement with the Pittsburgh Grand Opera House Stock company, makes her first appearance to-night with the William Morris company at the Columbia.

John Porter Lawrence, accompanist of the Choral Society, has gone to Des Moines, Iowa, where he will represent local musicians at the convention of the M. T. N. A.

The Melers family of swimming experts having concluded their two weeks' engagement at



Chevy Chase Lake, are succeeded this week by the Whirling Zolas, aerial performers.

JOHN T. WARDE.

## CINCINNATI.

Opening of Chester Park—At Other Resorts—A Carnival Planned.

(Special to The Mirror.)

CINCINNATI, June 18.

Next Sunday the Chester Park Opera company will open the season in Martha, Adelaide Norwood will sing the title-role, and a number of the old favorites will be in the cast. The advance sale of season tickets has been large.

This week at Coney Island the bill has the names of Clark and Underwood, Charles S. Knight, Belle Jansen, Morris and Daly, and Herbert and Willing. A great many societies will hold their annual outings here this month.

The Lagoon Theatre has an entertainment twice daily, participated in by Billy Van, Master Lores Grim, the Gaspard Brothers, the three Soucauts, and the Nelson Sisters. The Lagoon, which is under the management of Max Anderson, is having much better business than it met with last summer.

Promenade concerts will be given at the Zoological Gardens Tuesday and Friday nights by Weber's Military Band.

Some prominent citizens of Cincinnati are arranging for a Fall Festival during the middle of September. Entertainments, processions, pageants, fireworks, etc., will be presented. The festival will last ten days and will be held in the Music Hall and adjacent buildings.

WILLIAM SAMPSON.

## THE STOCK COMPANIES.

Mrs. Edwin F. Mayo has just left Milwaukee at the close of her week there with the Thauhouer company at the Academy in the role of Roxie in Pudd'nhead Wilson, which play she staged for the company. The play and the company's work in it made one of the greatest hits in the local career of Manager Thauhouer, and the business was enormous. This week the company is doing Blue Jeans, and the combined liberality of Mr. Thauhouer and skill of Frederick Paulding have resulted in perhaps the most complete production this company has made. The original saw has been leased from Joseph Arthur. The company availed itself of the several chances to make hits, among the more palpable of these being Eugene Moore's Perry, Eva Taylor's June, the Sue Endaly of Edith Evelyn, John M. Sainpelle as Ben Boone, R. C. Chamberlin's fine character work as old Tutewiler, Julia Blane's portrayal of Samantha Hankins, and William Yernace and Frederick Hartley as Colonel Riscner and Jim Tutewiler. Donald Bowles and Antoinette Walker appeared as Ike Hankins and Nell Tutewiler. Next week The Tarrytown Widow. Hot weather has not yet struck the town and business continues excellent. Manager Thauhouer has secured Children of the Ghetto, and will use the two carloads of original scenery and costumes.

Isabel Pitt Lewis has signed as leading woman with the Snow and Heron Stock company, Albany, N. Y.

Hal Reid joined the Snow and Heron company June 11, and resigned June 13, owing to the illness of his wife.

The Dearborn Theatre Stock company, Chicago, closed a season of forty-one weeks on Saturday. The bill was Young Mrs. Winthrop, in which Julia Stuart, Mamie Ryan, Gardner Crane, and the other members of the company were seen to advantage. The company has had a successful season and all its performances have been praised by the critics and the public.

The Valentine Stock company opened its fifth week in the Twin Cities in The Crust of Society at the Bijou, St. Paul. Business was good. Louis Breen has been engaged for the summer season. Before coming East the Valentine Stock company will play engagements over the Scott circuit, going from St. Paul and Minneapolis to Duluth. The company will continue playing until the end of September, when they go to Halifax for the opening of the winter season.

The Shubert Stock company presented Romeo and Juliet at the Bastable Theatre, Syracuse, last week, with the following cast: Romeo, J. Henry Kolker; Mercutio, Robert Elliott; Benvolio, Roy Atwell; Tybalt, Frank Lyman; Paris, Walton Emery; Friar Laurence, John Stepping; Peter, George S. Probert; Balthazar, Chas. Olney; an Apothecary, George S. Probert; Lady Capulet, Grace Franklin Lynch; Nurse to Juliet, Emelle Melville; Juliet, Florence Stone. The performance was commended by the local critics, particularly the work of Mr. Kolker, Mr. Probert, Miss Stone, Miss Melville, and Miss Lynch. The play was arranged for production by William C. Masson, who also directed the stage.

George S. Probert severed his connection with the Shubert Stock company last week, and has gone to his home, Erie, Pa., to attend the wedding of his sister.

Robert Elliott brings his season with the Shubert Stock, Syracuse, N. Y., to a close on June 23. He has been playing the leading heaviest and jumped into immediate favor. He achieved particular successes as Major Mostyn in The Sporting Duchess, Valentine in Faust, Prof. Gasleigh in 7-20-8, and the Toreador in Carmen. His Mercutio was pronounced the best ever seen in Syracuse.

Mr. and Mrs. Oscar Eagle (Esther Lyon) are at West Baden, Ind., where they will remain until June 21, going thence to their home, Gallipolis, O., for a few weeks. Mr. Eagle had been engaged to stage some plays for the Lyceum Stock company, Kansas City, but the company closed June 9, owing to an accident to the leading man, and Mr. Eagle released the management from the contract.

E. J. Holden has taken a sixteen weeks' lease of the Macdonough Theatre, Oakland, Cal., beginning July 2, on which date he will open the theatre with a stock company, playing at popular prices. Mr. Holden was until recently business-manager of the Dewey Theatre, Oakland, where the Stevens Stock company is appearing.

Carlton Macy has been engaged by Manager M. J. Jacobs to be leading man of the Columbia Theatre Stock company, Newark, next season.

The Nell Florence Stock company presented The Octoroon in Cleveland last week to the largest receipts of the season. The play was well staged and capably acted. Frances Whitehouse was successful as Zoe. Paul Cazenueve as Jacob McClosky gave a finished performance. J. C. Nugent appeared to advantage as Salem Scudder, and Frank Base was a typical old-time Southern dandy as Pete. The bill this week is The Musketeers, with Paul Cazenueve as d'Artagnan and Frances Whitehouse as Anne of Austria. Nell Florence is now devoting himself to the management.

A noteworthy revival of Romeo and Juliet was given all of last week at the Lyceum Theatre in Rochester, N. Y., by Jessie Bonstelle, Orrin Johnson and the Lyceum Stock company. Miss Bonstelle appeared to splendid advantage as Juliet, the critics pronouncing her the equal of any

actress on the stage in the role. Mr. Johnson gave his usually fine performance of Romeo, although not being able to play all of the week on account of a severe throat trouble. His place was taken by Everett King at short notice. Mr. King played the part well. Major-General Otis and other prominent guests of the city occupied boxes at the Saturday night performance. Catherine is the play this week.

Henry Shumer has joined the Shubert Stock company.

Ralph Lewis has signed as stage-manager of the Tremont Theatre Stock company, Boston.

Arthur Maitland played the title part in Captain Swift with the Bond Stock company in Albany last week. The Albany press were enthusiastic in their praise of his performance of the character. Mr. Maitland has played a wide variety of parts during his engagement with the company and has done some excellent work.

Georgia Welles, who was one of the most popular members of the Donnelly Stock company at the Murray Hill Theatre the past season, signed a month ago to play the ingenue roles with the Greenwall Stock at the American Theatre next season.

Jessaline Rodgers and Frederick Bock have joined Hopkins' Chicago Stock company for the summer.

Annie Buckley has been engaged for the American Theatre Stock company in this city. Laura Rose will be ballet mistress of the theatre, and John Jermon will be assistant stage-manager. The Greenwall Theatrical Circuit company purpose making a number of improvements in the theatre before the opening of the season.

Carlton Macy and Kate Daughish have signed for leads with the Jacobs Stock company in Newark, N. J. Others in the roster will be Burrell Barbarette, Charles Hallock, J. P. Nunn and Bert Lytell.

Lisle Leigh has been engaged as leading woman for the Boyle Stock company in Memphis.

Engagements for the Boyle Stock company in Nashville include Foster Lardner, James K. Appleton, Annie Hollinger, Nancy Rice and Belle Gaffney.

## IN SUMMER PLACES.

Charles A. Bingham is rusticating at St. James, N. Y., where he has an electric launch and sings in the church choir.

Edgar Mackay is summering at Brightman's Pond, near Westbury, R. I.

Charles J. Newton is spending the summer at North Stonington, Conn.

Ollie Lowe is visiting the Thousand Islands. She will spend a few days at Alexandria Bay, Tupper Lake, Saranac Lake, Lake Placid, and Richfield Springs, returning to New York about July 15 for a few days on business. She will then go to Atlantic City for the rest of the summer, being joined by her sisters, Osa and Tib Lowe.

George E. Gouge is putting in his third summer as manager of the New Howard Hotel, Bethlehem, N. H.

Delmore and Wilson are at Onset, Mass., for the summer.

Ira J. La Motte will go this week to Long Eddy, Sullivan County, N. Y., for the summer.

Mr. and Mrs. George de Rapalle (Lila Roland) are at their summer home, Patchogue, L. I., where they will remain until the opening of Mamie's 'Arkness' at Atlantic City, N. J., on June 30.

Sheridan Holmes is the guest of Mr. and Mrs. Fred Becker at their summer home, Rodys, L. I., where Mr. and Mrs. Charles E. Eldridge and Mr. Eldridge's mother were recent visitors.

Percy Plunkett is summering at Liberty, N. Y.

Jane Courthope is visiting at her home in Detroit, but will soon return to town.

Frank Richardson will spend the summer in camp at Atlantic Highlands.

Mr. and Mrs. James K. Hackett (Mary Manning) spent last week in the Canadian woods.

Mr. and Mrs. Harry W. Roll (Claire Canfield) are spending the summer at their home, Davis Lake, Mich.

Blanche Moulton has gone to her country place in the Westchester.

William C. Andrews will again spend his vacation at Asbury Park, N. J.

A. J. Spencer left on Saturday for The Birchess, Rangleys Lakes, Me., where he will remain for four weeks.

Edward J. Connelly and Jerome Sykes have departed for St. James, L. I., for the summer.

Ethel Horack is spending the summer at Sioux City, Iowa.

Veta Henderson is at her home, Sioux City, Iowa, for the summer.

Frank Lincoln is summering at his home, "Elm View," Oswego, N. Y.

Melbourne Macdonald, with a party of friends, is enjoying a week's cruise in the waters adjacent to Boston.

Mr. and Mrs. Albert McGuckin (Laurie Saunders) are spending their summer at Vineyard Haven, Mass.

H. C. Derruth, who was in advance of Hayes and Lytton in A Wise Guy last season, is doing the press work for various and Oleanthony Parks during the summer. He has been re-engaged by Manager George B. Reno to go ahead of A Wise Guy next season.

Hattie Bernard, of Ward and Vokes' company, is spending a few weeks at her home, Randal Hill Farm, Ohio, before returning to New York.

Joanne Willard and Ida and Edna Rock are at the Philadelphia Race Ball Park, Emma Willard is the guest of Henry V. Donnelly, of Murray Hill Theatre, at Cyclone Cottage, Fort Lee, N. J. They will sail for Europe on June 30.

Mr. and Mrs. Lindsay Morison (Rose Morison) are presently located at Scituate, Mass., for the summer. Mr. and Mrs. George Schiller are also at Scituate for the summer, though Mr. Schiller still keeps on with The Belle of New York at the Columbia, Boston.

When The Belle of New York closes Helen Lord will go to Lake George for the summer.

Edwin Fowler is at Malden, Mass., for a summer's rest.

William Seymour is pleasantly located at his cottage, Foxbury, Mass., and he will not think of professional work until he begins rehearsals of Roland Reed's new play.

Edward E. Rose is at his summer home, Marshfield Hills, Mass., where he is at work upon the dramatization of "Janice Meredith."

Mr. and Mrs. Dan Daly, Ward and Vokes, Lucy and Margarette Daly, William H. West, and Nellie Parker are at Beverly Beach, Mass.

Ernest Lamson has gone to his ranch near Phoenix, Ariz., for the summer.

Harry B. Eytling will spend the summer at Atlantic City, N. J.

Mr. and Mrs. Frank E. Jamison are spending a few weeks at Red Bank, N. J., as guests of Mrs. L. H. Rockwell.

Mr. and Mrs. Charles J. Stine are spending the summer at Patchogue, L. I.

Maud Edna Hall will spend the summer at her home, New Orleans, La.

Irving Brooks is in Boston spending his summer doing magazine work.

Bessie Sears will be at Atlantic City until September.

Maud Borgerath, of The Camellias, is summering at Raromne, N. J.

Mae Burt is paying semi-weekly visits to Manhattan Borough, coming in from Bensonhurst, L. I.

Nancy Gilmore Rice left for her home at Clinton, Miss., last week, her first visit in two years.

W. E. Horton writes from Mr. Clemens, Mich.: "The following professional people have arrived at the springs during the past week: Sam. Bernard, Louis Cohen, Al. Lovring, James Rhodes, Sam. Cooper, Maurice Levi, Leslie Mayo, Kitty Mills, Thomas W. Miner, Harry Ward, Will West, and George Sidney, of the Ward and Vokes company, spent Monday at this place on the way to New York from Sault Ste. Marie, Mich., where the company closed June 8."

Arthur Denning and Olive, the contortionist, left to play a week at Wonderland, Detroit.

Nellie Hawthorne was in town for a short visit during the early part of the week, and left for New York to open at the Victoria Roof Garden, June 18. Arnold Daly also left for New York during the week.

## GOSSIP OF THE TOWN.

Frederick Ward will add a production of Hamlet to his repertoire next season, playing it immediately with the comedy role of Cecco in The Duke's Jester.

Nellie Lynch, the elastic comedienne, has signed for next season with McKee and Harris. She is spending the summer with her sister, Mrs. A. W. Taft, who lives on the Grand Boulevard, in Chicago.

The Elms, Sayville, N. Y., for many years a popular summer resort with professionals, and owned by Mrs. M. Fitzgerald, was totally destroyed by fire last week. The house was not fully covered by insurance, and Mrs. Fitzgerald lost all her personal property.

Elizabeth Georgiana Gray, daughter of Manager J. H. Gray, of the Loomer Opera House, Williamstown, Conn., was married to George C. Moon at the home of the bride's parents, June 12.

Shipman's Lyceum company has opened a two-weeks' engagement at St. John's, Newfoundland, presenting Hamlet, Othello, David Garrick, Romeo and Juliet, The Merchant of Venice, Richelieu, Faust, and The Lady of Lyons.

Louis R. Steiner, correspondent of THE MIRROR at Johnstown, Pa., was married on June 14 to Sara McClellan Lynch, of that city.

R. W. Marks has ordered another melodrama by Sam C. Miller.

Henry Buckler, who has been ill for the past four weeks from the effects of an operation, is gradually recovering at his home in Washington, D. C.

Vaughan Glaser, who recently underwent a successful operation at the Memorial Hospital, will soon leave for the Adirondacks, to spend the summer there.

Clarence G. Brown has closed his season as manager with On the Sawnee River, and is engaged for the summer to stage Pina's spectacles, The Battle of San Juan Hill and The Last Days of Pompeii, his third season as stage-manager with the Pain productions.

Frederick W. Silcox, seventy years of age, made his first appearance as an actor at Denver last week in Nat C. Goodwin's company, playing a little part in When We Were Twenty-one.

Taylor's Exchange now has the exclusive booking for the Kasson Opera House, Gloversville, N. Y., and the Opera House, Johnstown, N. Y.

Thall and Kennedy have secured the Western rights to A Wise Guy for next season and will send it on the road with a strong company.

Jennie Yeamans will be a member of the Broadhurst Brothers' company presenting The House that Jack Built at the Madison Square Theatre next season. Her mother, Mrs. Annie Yeamans, will also play a prominent part in the same piece.

Edwin Forrest Lodge, No. 2, A. O. O. F., met yesterday.

Joseph J. Dowling, Myra S. Davis, Charles J. Stine and Olive Evans will next season head a company in A Forlorn Hope and high-class vaudeville.

George W. Lederer arrived from London last Thursday and will sail thither again to-morrow (Wednesday), taking along Mabelle Gilman, Carrie Perkins, Cyril Scott and Albert Hart, to appear in The Casino Girl in London.

Frederick Melville has returned to New York from Havana, Cuba, where he was engaged as representative of the Martinho Lowande Circus company. He will spend the summer at Atlantic City.

Mabelle Rother has undergone a successful operation at Bellevue Hospital and will be about again before long.

The Packard Exchange is filling the Boyle Stock companies for Nashville and Memphis, the Woodward, Hopkins, Jacobs and American Theatre Stock companies, and others for Litcher and Company, David Belasco, D. V. Arthur, Gus Hill, Charles E. Blaney, F. C. Whitney, The Village Postmaster and others.

Harry Keller was going to give a special performance at a Chinese theatre in San Francisco last week, but the presence of the plague in the Celestial quarter caused a change of plan.

A. A. Graff and J. W. Henocksburg, of Syracuse, have leased the Empire Theatre, Albany, N. Y. Mr. Henocksburg will be the resident manager and Sam S. Shubert will represent the theatre in New York.

James L. McCabe will star again next season in Maloney's Wedding Day under management of Frank E. Baker. W. W. Crimmins has been engaged as acting manager.

Barry Johnstone was engaged to play Vinichus in Whitney's Quo Vadis at the New York, but was disappointed owing to Joseph Haworth's agreement with Mr. Whitney to continue in the part. When Mr. Haworth did retire Mr. Johnstone was not in the theatre, and Richard Buhler was put into the part. Mr. Johnstone will play Macduff, Jacques, and Philip Faulconbridge in King John in support of Madame Modjeska under management of Wagenhals and Kemper next season, his fourth with these managers.

J. S. Miller, for several seasons musical director with De Wolf Hopper, is back home after a successful season in London.

Mrs. B. S. Spooner and her daughters, Edna May and Cecil, will sail to-day (Tuesday) for a six weeks' tour of Great Britain, France and the Continent.

Odette Tyler owns a collection of King Charles and Ruby spaniels that is said to be the finest in this country. She has just sold one of these, "Sir Toto Wild," to Helen Windsor. Miss Tyler intends to enlarge her kennels and raise Russian poodles.

Clarence Krum has been appointed dramatic editor of the Mail and Express.

May Hosmer has been granted a divorce from Charles P. Elliott.

Charlotte Winnett, who has been resting in Chicago since closing with In Old Kentucky, was suddenly called to Bay City, Mich., by the illness of her father last week.

Mittenthal Brothers are arranging to star Mortimer Snow and Ed. J. Heron, who now are filling a stock engagement in Albany.

Floy Crowell will head the Eastern Aubrey Stock company under Mittenthal Brothers' management.

Ruth Berkley, who played the hisping girl in At the White Horse Tavern, left for San Francisco yesterday (Monday) to join T. Daniel Fraley's company. Miss Berkley will play the part of Eunice in Quo Vadis when it opens in New York in September.

W. J. Chappelle, who will be the coming season manage A Bunch of Keys for Gus Rothner, has disposed of his "Expense Account" cottage and pony farm, at Great Bend, Pa., and has purchased a picturesque cottage at Riverside, N. Y., on the Susquehanna River, near Binghamton, where he will make his future home, and where the latchkey will always be out for his professional friends.

Willis E. Boyer is in town arranging for the opening of The Parish Priest at the Fourteenth Street Theatre, on Aug. 14. Joseph L. Tracy has been engaged to play his original part, Big Jim.

Mr. and Mrs. Willard Hutchinson will sail for Europe on June 27.

At the White Horse Tavern has been acquired by F. M. Norcross for the West and Pacific Coast. Some of the company of Mr. Norcross' Spring tour will be unveiled, early in September.

Robert Comness and Helen Rice Strickland were married in Philadelphia on May 30.

Raymond Teal and Charles Whalen closed a season of forty-five weeks with Ill Henry's Minstrels, at Benton Harbor, Mich., on June 20.

Ninette Thullen had the distinction of "shooting" an oil well at Leetonia, O., the other day.

The season of Pina's fireworks will open at Manhattan Beach on June 23, the new spectacle being called Fuji Yama, or Japan in Flower, and in Flame.



Orr S. Cash, whose portrait appears above, has received high commendation for his work as leading man with Katherine Rober. His commanding presence, fine voice and intelligent acting have all been cordially praised by the critics. His Romeo has been especially approved by the newspaper writers as well as the playgoers and the tributes that he has received from the press of the leading cities played with Miss Rober go to show that he has proved one of the best leading men she has ever had.

The title of Bert Leslie's farce comedy, in which Ira J. La Motte will star Belmont and Wilson next season, has been changed from A Rough House to My Aunt's Nephew.

J. Duke Murray is managing The Brownies in Fairland on the Pacific Coast, with headquarters at 522 Taylor Street, San Francisco.

Riley C. Chamberlin, who has been successful as comedian of the Thauhouer company, Milwaukee, is considering a proposition to star in a pastoral comedy.

The ancient suit of George R. McLellan against Nat C. Goodwin to recover \$25,000 for alleged breach of contract has bobbed up again, this time in the Court of Appeals. Mr. Goodwin entered a counter suit for \$15,000, and the case has been dismissed, with costs, twice already, one decision in favor of each party.

Helen Keating was tried as Lygia in Quo Vadis at the New York last Wednesday afternoon. She probably will play the part next season in a touring company. Roselle Knott continues as Lygia at the New York.

Five score and more West Point cadets saw The Casino Girl at the Casino last Wednesday.

Frank Denithorne, late of the Alcazar Stock company, San Francisco, left that city on May 21, going direct to London on a business trip. He will return to New York in August.

New scenery for Edward Harrigan's revival of Old Lavender is being painted at Wagenhals and Kemper's studio, Orange, N. J.

Master Will and Miss Gladys are spending their vacations with their parents, Klark and Klark, of the Klark-Seaside company.

The runs of Sherlock Holmes and The Casino Girl ended at the Garrick and the Casino on Saturday.

The Rounders will be revived at the Casino next week.

Samuel Pickett was sentenced on June 13, at Fort Dodge, Ia., to serve a year and a day in the penitentiary for fraudulent use of mails. Pickett's game involved receiving cash bonds from agents appointed in Northwestern towns to represent an imaginary theatrical circuit.

The Milwaukee Alhambra Theatre management have attached the property of the late Stowell Opera company to satisfy a claim for \$700.

Matt Grau has closed contracts with Arthur W. Tams to the rights of El Capitán and The Isle of Champagne west of the Missouri River for the Jules Grau Opera company.

Kate Daughish has scored as Lygia in Quo Vadis with the Harkins company.

Lisle Leigh will play the title-role in Young Mrs. Winthrop at a benefit performance, to be given in Paterson, N. J., June 21.

Manager M. W. Hanley has almost completed his bookings for Robert B. Mantell's tour in A Free Lance next season. Mr. Hanley last week forwarded scene sketches to M. Ambruster and Sons, of Columbus, O., who will paint the entire outfit of scenery for the production.

Robert B. Mantell will return from Europe about July 15, and shortly thereafter will begin rehearsals of A Free Lance, in which he will star next season, under the management of M. W. Hanley.

A. H. Sheldon, manager of the Third Avenue Theatre, will make his reappearance as an actor next season at his playhouse, in special productions of some of the plays in which he formerly starred, including Wealth and Crime, Blackwell's Island, Life in the Tenderloin, Forgery, and The Demon of Gold. The season at the Third Avenue will open Aug. 4.

Helen Keating will play Lygia in Quo Vadis, at the New York Theatre, at both matinees this week. Miss Keating made her first appearance in the part at last Wednesday's matinee, and gave an excellent performance. She has been engaged to take the role with one of F. C. Whitney's road companies next season.

Arthur C. Fell has returned from Europe.

Bessie Esmond Ellis, of George W. Monroe's company, and Harrison Lee Milnes, non-professional, were married in Chicago on June 13. Mrs. Milnes will retire from the stage to reside in her husband's home city, Coldwater, Mich.

John S. Hale and Ruby Bridges were married on June 10, in Cleveland, O.

## DRAMA DAY AT P. W. L.

The veteran actress, Mrs. W. G. Jones, was in charge of the drama meeting of the Professional Woman's League yesterday. She prepared a capital programme that was enjoyed by a large audience of League members. The first number was a recitation, "Two Glasses," by Mrs. Jones herself. Then followed a vocal solo by Cora Tanner, a recitation from Media by Amy Louise Farnsworth; a banjo solo by Louise Valentine, a recitation, "An Answer to Five O'Clock in the Morning," by Hattie Neffen, and songs by Marie Celeste. Mrs. M. S. Paine was accompanist. The sleep-walking scene from Macbeth closed the programme. Mrs. Jones was Lady Macbeth, Annie Thornton the gentlewoman, and Mrs. Edwin Brandt the physician.

## SAID TO THE MIRROR.

MOORE AND SON, Bridgeton, S. C.: "I have used the Mirror Dramatic Book for years, and like it. It is like The Mirror Dramatic Book taken for many years, and it is as hard to have a week go by without it as it is to have a day go by without it. I think the coming season is going to be the most prosperous in our history."

FRANK J. HARRIS, who was engaged to play Brahm in the new drama, The Lullaby, in Philadelphia, was called away and appeared in a professional capacity, not as one of Mr. Harris's pupils, as has been stated.



# THE NEW YORK DRAMATIC MIRROR

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EDITOR AND MANAGER.

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## OUT OF A MULTITUDE.

HERE is a letter from one of a multitude of young persons that write to THE MIRROR on the same subject:

Will THE MIRROR kindly advise me as to the best method of getting on the stage? I have had a little stage experience, and know something of the art of "making up." I am a graduate of the city schools and am twenty years old. My height is five feet ten and one-half inches, and my weight 125; slender build; complexion light; hair and memory good. My parents are Irish-American. I have no defects of speech or action. I am at present engaged in life insurance, and doing very well. I intended to enter one of the dramatic schools in New York in the autumn, but have been advised by several professional friends not to enter until I have had at least one year of practical stage work. I am desirous of engaging for a minor role, or even for a "thinking part," with some first-class company, and would give my services, such as they are, for a small consideration—sufficient to cover my expenses.

The name and city that identify the foregoing are, of course, omitted. This young man is one of hundreds—perhaps thousands—of both sexes, all practically novices, that hope to get on the stage, while there are even in the best of theatrical times, scores of trained actors "at liberty." The writer of the foregoing would seem to have some physical attributes that might supplement the more essential things that make an actor, those more essential things being an artistic instinct, magnetism, indomitable ambition, and a capacity for endless work—the theory being that if this young man succeeds in getting a place of any sort on the stage he should never relax effort short of winning the highest place possible to him. Unless he is satisfied that he has other than merely physical attributes he should stick to the insurance business, for that, according to his own statement, already affords him a living and promises something better than a living, whereas the stage to-day offers little to those who are not well fitted for it. As to "advice" about a method for reaching the stage, none can be given. The young man or the young woman that feels a strong and consistent impulse for the theatre finds the way into the theatre without specific advice as to the path, and often in spite of advice against the theatre as a vocation. A letter somewhat different from the foregoing is this, from another aspirant:

I think that I am fitted for the stage, and wish THE MIRROR would give me information as to how I may get an engagement in some good company. I never have had any experience, but I am a young man of the finest appearance—handsome in face, muscular, six feet high, and a fair singer.

Here is the description of a young egoist, one of hundreds, as vain as NARCISSEUS and probably with an ill-furnished brain-pan. Muscular young men, six feet high or thereabouts, are in some demand on the stage,

but one seldom hears of them after the flush of youth leaves them, except when they are graduated to the lower walks of the stage from the prize ring. Then sometimes they spend the early years of their maturity as proprietors of saloons. As a rule, the physical models that go on the stage never rise above physique.

A glance at stage history teaches a few lessons to all aspirants for honor in the theatre. The young man or woman well equipped by nature for the stage will find it difficult to win distinguishing success without long preparation, varied experience and industry in all things to the end. It is true that DAVID GARRICK leaped from obscurity to fame in a night, even though he was much less than six feet in height, but such an exception only proves the rule stated. The handsome young man that wants to get on the stage and all handsome young men already on the stage should ponder what BETTERTON accomplished. He was one of the greatest lights of the English stage, and an author of note as well as a great actor. Yet according to one chronicler BETTERTON "labored under an ill figure, being clumsily made, having a great head"—not the sort of great head that most handsome young actors and would-be actors possess—"a short, thick neck, and was stooped in the shoulders, with fat, short arms, which he rarely lifted higher than his stomach." He also had "little eyes and a broad, unhandsome face, a little pock-fretten, a corpulent body, thick legs and large feet. His voice was low and grumbling, yet he could tune it by an artful climax which enforced universal attention, even from the fops and flower-girls." Students know what such a critic as ADDISON said of BETTERTON, whom he placed among English actors as high as ROSCIUS was among the Romans. BETTERTON was an example of what genius may achieve in spite of physical lacks, and even in spite of deformity.

And there was COLLY CIBBER, noted actor and playwright, and noted actor in spite of "the insufficiency of his voice and the disadvantages of a meager, uninformed person," a description taken from his own "Apology," a word which, like the "uninformed" in the description, had a meaning in his day somewhat different from its meaning now. CIBBER also wrote of himself that his complexion was "pale and dismal" and his voice "weak, thin, and inclining to the treble." Yet he was applauded greatly in a wide range of parts, both in comedy and tragedy. His son, THEOPHILUS CIBBER, also succeeded as an actor, although less favored by nature than the father. His person was far from pleasing, and the historian says that his face "was rather disgusting" in features. His voice, too, had the same shrill treble, "but without the musical harmony of his father's."

EDMUND KEAN was so short in stature that he insisted, at his first London appearance at Drury Lane Theatre, on playing SHYLOCK, in order that his want of height might in a measure be hidden by the gaberdine. At the age of twenty, in 1807, KEAN supported the famous Mrs. SIDDONS in Belfast. That great actress said that he "played very, very well," but she added that there was "too little of him to make a great actor." Yet he became the greatest actor of his time, and one of the greatest that ever lived. He appeared in London seven years after his appearance in Belfast with Mrs. SIDDONS. HAZLITT was the only noted critic that at once recognized his greatness. KEAN followed SHYLOCK with a round of the great SHAKESPEARE characters, and all London—except the hide-bound critics that abused him because he "was not tall," because he "lacked grace," because his voice was not "harmonious," and because he insisted in playing his great characters with an originality that established precedents—was at his feet.

This country has produced stage artists and geniuses in whose success physical beauty was no factor. There was CHARLOTTE CUSHMAN, without question the greatest actress of her time, who conquered London as she had conquered her native land at a time when England had little but contempt for anything of art from this country. CUSHMAN achieved her triumphs in spite of a masculine plainness of person. The greatness of EDWIN FORREST was not doubted in his time by persons competent to judge a great actor, and his fame still lives. Yet he was eccentric to the point of wearing, even when he played HAMLET, an unsightly tuft of whisker, commonly called a "goatee," which was grotesquely out of place on his powerful and mobile countenance. To-day, too, is seen a DUSE, who without beauty, as beauty is usually known, and absolutely independent of the time-worn artifices of the stage, has moved nations of theatre lovers to applause. And England boasts an

Irving, whose genius rises superior to remarkable physical deficiencies.

Physical perfection and genius form a happy but rare combination in the theatre. There are uses, of course, in the theatre for beauty pure and simple, but beauty is an accidental rather than an essential factor for success. There always has been a public that mere beauty in actors appealed to, but such a public is fickle, as beauty itself is evanescent. Pretty women on the stage usually are found among figurantes, and the average matinee idol among actors is but the fad of an hour. The public in these matters is the same as was the public generations ago. In the time of WILLIAM III., for instance, a young actor named HORDEN HILDEBRAND stood for all that every one of his sort has since stood for. He was very handsome, and the women of the time were as foolish in their worship of him as women of to-day are in the worship of the "matinee actor." Perhaps they were more foolish, for after he had been killed in an accidental rencontre in a tavern, several "ladies of quality," in masks, and some of them even openly and in fashionable state, visited the place where his body lay to take a last look at him.

Great success on the stage—the success that goes into dramatic history and endures—is won often without pleasing physical gifts, and sometimes in spite of homeliness and awkwardness. It is won by genius, which triumphs over every obstacle.

## AN ACTORS' HOME SUGGESTION.

THE popular correspondent of THE MIRROR at Chicago, JUDGE WILLIAM T. HALL, in a letter to this journal published in another column this week, makes a suggestion which many correspondents of THE MIRROR no doubt will act upon.

Judge HALL believes that all MIRROR correspondents are in sympathy with the generous movement for the establishment of a Home for Actors. He opens a subscription to assist that object, and calls upon his fellow correspondents to aid it.

As Judge HALL says, the correspondents of THE MIRROR all over the country meet the men and women of the stage that entertain the public, and have learned to love and respect them. He believes that other correspondents will be actuated by the wish that actuates him and contribute "a few bricks to the proposed Home."

Any contributions to supplement the contribution of Judge HALL may be sent to THE MIRROR, and all sums received at this office for the purpose will be turned over to the Actors' Fund of America to swell the amount already raised for this noble charity.

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When Charles Runs Up to Windsor.

Chicago Evening Post.

Mrs. Leslie Carter has taken a step forward in her art since the queen has commanded her to appear at the Canadian matinee at Drury Lane, but she will never be at the top until she goes to Windsor with Chevalier Frohman on one of his regular trips. These things must be brought about diplomatically, but we fancy that one of these days, when Charles runs up to Windsor Saturday night to spend Sunday with the queen, he will enjoy the privilege of taking Mrs. Carter with him. For a woman of Mrs. Carter's vivacious temperament a Sunday at Windsor would not be wildly exciting, but she and Charles and the queen might put in a day to good advantage, discussing further the ways of elevating the stage and improving the profession. We look for great results from Mr. Frohman's frequent intercourse with her majesty.

## THE THEATRICAL TRUST.

They Have Done Service.

New Orleans Harlequin.

If stock companies are to increase in the cities of this Union, the people owe the Trust an actual debt of gratitude. The stage will acquire a greater degree of respect than it could possibly enjoy under the traveling company system, which gives the public a worthy performance now and then. Under the stock system the business of the theatrical mountebank is going to be made extremely difficult. Self-respect will have to be an essential ingredient of manager and player. It will not be profitable or advisable to exploit fifth.

Just as sure as stock companies come into vogue, we shall have the American playwright and American stage literature. Every city on the continent where a stock company is domiciled will become a centre of dramatic writing in short time. The American stage will become the mirror of American life. Varied as that life is, as one regards it in a trip from Maine to Lower California, it will be presented in all its phases. It will be presented from the near point of view of home. It will be marvellously accurate.

Unquestionably, therefore, are our thanks due to the self-attaching-suspender-button venders of the Theatrical Trust. In attempting a money-making scheme, compared to which the damming of Niagara would be just about as rational, they have done a great service. They are bringing about a condition when others besides the worn-out play-writing hack or the starved-out newspaper aspirant of New York city will be furnishing the few new plays the American continent produces.

## The Season Fails.

Spokane, Wash., Review.

In seeking the reason for so many poor shows, one must undoubtedly go first to the Trust. The syndicate, composed of Charles Frohman, Klaw and Erlanger, Al Hayman, and Nixon and Zimmerman, has practical control over more than 90 per cent. of the best attractions before the public. Business has been prosperous in the East, and the syndicate has been able to so manipulate bookings as to keep the greater portion of the good organizations in a territory where it is least expensive to move them about. The Western country, where railroad fares and other expenses consume the profits, has accordingly suffered.

## A Tribute to Popular Feeling.

Chicago Evening Post.

The statement issued by the Association of Vaudeville Managers of the United States, which was evidently prepared by lawyers and press agents after long deliberation and then sent to the Associated Press, is in a great measure a tribute to the popular feeling against the Theatrical Trust. The vaudeville managers do not wish to face public antagonism such as that which the Theatrical Trust has had to combat, and it makes known its purposes immediately with an endeavor to anticipate possible criticism.

## It Is Different Now.

Kansas City Star.

The "syndicate" was not in control of the theatricals of America ten years ago, and there is interest in the general character of the entertainments which held the stage in New York at that time, as compared with the indecencies that greed and bad taste have put there since Mr. Frohman and his accomplices obtained supreme command of things.

## Another Victory.

Houston, Tex., Post, May 13.

The theatrical syndicate has dismissed its libel suit against THE MIRROR. This is regarded as another victory for those who are battling for the purification of the stage and the extermination of the "shovel nosed sharks" who compose the trust.

## QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous inquiries or irrelevant queries. No private addresses wanted. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.

J. C.: Letters for players and managers may be sent in care of THE MIRROR.

D. J. R., Los Angeles: Sol Smith Russell has not appeared in The Old Homestead.

A. C., and A. G. B., Chicago: Players may be addressed in care of THE MIRROR.

M. P., New York: Ralph Stuart, it is understood, will not return to the Murray Hill Theatre next season.

Mrs. C. R., Brooklyn: Cora Tanner was never leading lady of the stock company at the Park Theatre, Brooklyn.

H. L. H., New York: William Gillette presented Sherlock Holmes for the first time at Buffalo, N. Y., Oct. 23-25; Rochester, 26-28; Syracuse, 30, 31; Scranton, Pa., Nov. 1, 2; and Wilkes-Barre, 3.

J. D. W., Baltimore: 1. At 1440 Broadway.

2. The American Theatrical Exchange is at 1350 Broadway.

3. Gus Rothner, Empire Theatre, New York, can give you particulars about the next tour of The Sign of the Cross.

DORNEY, Washington: 1. Letters for players may be sent in care of THE MIRROR.

2. Blanche Walsh will be managed next season by Ben Stern.

3. Madame Janouchek's home is in Brooklyn.

F. L. C., Toronto: Charles Barnard, secretary American Dramatists' Club, Townsend Building, Broadway and Twenty-fifth Street; George Henry Trader, Actors' Society of America, 131 West Fortieth Street; or Edward E. Rose, 151 West Sixty-sixth Street, can give information about the dramatization of novels.

H. C. TARDLEY, St. Paul: Theatrical contracts sometimes specify that the players of a company shall not be returned to the place from which they start by the management; but the better class of managers usually undertake to pay the fares back to the starting point at the close of a season.

OTIS, New York: Annie Graham, who was a member of the Walnut Street Theatre company, Philadelphia, in 1856 and at different times up to 1872, was the wife of Frank L. Gardner. She retired from the stage about twenty-five years ago, and is thought to be now living in Philadelphia with her son.

E. G., Salt Lake City: Isabel Irving's first appearance on the stage was made in 1897, at the Standard Theatre, in this city, as a member of the late Rosina Vokes' company, in The Schoolmistress. The year following Miss Irving was engaged by Augustin Daly for his company. She remained with Mr. Daly for six years, and then became leading woman of the Lyceum Stock company, being the successor of Georgia Cayvan. She continued at the Lyceum until 1897, when she followed Maude Adams as John Drew's leading woman, a position that she still fills. Miss Irving was married recently to W. H. Thompson, of Maude Adams' company.

G. H., San Antonio, Tex.: "Pudding" Stanley, who lived in San Antonio about the time of the Mexican War, was in his day one of the most interesting characters of the barn-storming fraternity. He played in Cincinnati and Louisville with Alexander Drake, and later he went with the Chapman company on their floating theatre, cruising up and down the Ohio, Missouri and Mississippi rivers, trying up at every town to give performances. At one time he was a member of the Texas Rangers, and fought with them against Santa Ana. He grew extremely corpulent late in life and went to San Antonio, where he opened a restaurant. In this business he was quite successful. His last appearance, so far as the records show, was at Houston, Tex., in 1845, when at a benefit performance he played Richard III. In the supporting company was Joseph Jefferson, who in his autobiography describes the performance most amusingly.



## THE USHER.



There seems to be a division of opinion among New Yorkers who have seen L'Aiglon in Paris as to its prospects of success in America.

Some think its literary qualities and its pathetically interesting central character will commend it; but the majority seem to incline to the opposite view, arguing that its talkiness and lack of dramatic action will bore our playgoers.

Undoubtedly, a considerable measure of the Parisian triumph is attributable to L'Aiglon's appeal to the easily excited emotions of Frenchmen—especially that class that obstinately cherishes the Bonapartist cause. Naturally, this will be no advantage here, where the patriotic tirades that stir French blood will arouse enthusiasm only in the degree that they are dramatically effective.

Evidently the manager of Maude Adams—who usually acquires American rights of foreign plays more or less in the dark and "on general principles"—is not so cocksure of L'Aiglon as formerly, for less stress is laid upon it by his local press boomers, and the information is gently vouchsafed that Miss Adams will be seen also in a Shakespearean play—Twelfth Night, presumably—during next season.

The fact that Sarah Bernhardt is to make L'Aiglon the feature of her tour is another reason why the value of the Rostand play in English is problematical.

Charles Emerson Cook is in London acting as the personal representative of David Belasco and Mrs. Carter.

Mr. Cook has been busy in Mr. Belasco's behalf, and has closed several play contracts, including Nicandra, When We Dead Awaken, and the dramatic rights to Egerton Castle's "Bath Comedy."

The versatile Castle's latest book is enjoying quite a large sale in this country at present. It is written and constructed in the style of the old English comedy of intrigue, and if its humors can be successfully reproduced on the boards and if a suitable representative can be found for the character of the sprightly and resourceful Widow it ought to make a successful and amusing play.

The squabble between W. S. Gilbert and Janette Steer in London over some petty details of stage business in Pygmalion and Galatea suggests the idea that either Mr. Gilbert has lost his sense of humor or that he is entering into the seventh age of man.

His letters to Miss Steer are funny in their insistence upon non-essentials in her performance of the animated statue. Writes the author:

"I must ask you to advance and kneel in front of Cynisca from her left, not from her right; to throw yourself on your knees in front of her without any exclamation; to fall at Cynisca's feet, and not on any account to cross Pygmalion, or, indeed, do any business not arranged at rehearsal. If you do not comply with my wishes in these respects I will apply for an injunction to prevent your playing the piece, or otherwise, as I may be advised."

Miss Steer failing to conform to the author's instructions, received a second angry letter from him in which he announced that he had ordered the actress playing Cynisca "to stop short at the first interruption, remain silent until the interruption ceases and then begin again," and "should the interruption be repeated she is again to stop until the annoyance ceases altogether."

Miss Steer retorts that the cause of the trouble was a wig which she wished a protégée of Mr. Gilbert to wear and to which he objected. The stage business, by the way, which the author wished adhered to was devised twenty-eight years ago. He does not believe evidently in departures from his own traditions.

W. M. Barrow, of Baton Rouge, La., who has taken an active interest in the American Dramatists Club's movement to protect, by State legislation, plays not copyrighted, writes: "On Thursday, June 14, the Judiciary Committee of the House of Representatives of the State of Louisiana reported unanimously in favor of the bill relating to play protection."

This is good news. Pirates have long considered the Southern States as a part of their field of operations. If Louisiana enacts this bill—which makes willful piracy a misdemeanor, punishable with fine and imprisonment—her example will be followed beyond question by neighboring States, with the result that the play stealing industry will be broken up in that section.

The New York law, which the Dramatists

Club hopes to see adopted by all the States, aims to safeguard all dramatic property that is excluded from Federal protection under the copyright law. The importance of its passage by the various legislatures cannot be overestimated.

The Earl of Yarmouth, testifying in bankruptcy proceedings in England, stated that Charles Frohman engaged him at a salary of \$250 a week, and after eight weeks reduced the amount one half, wherefrom he did not desire to re-engage with the same manager.

The Earl probably thought it was to act that Frohman wanted him last season. Evidently, he has not yet discovered that he is not an actor. Frohman would not have paid any player of established reputation \$250 a week to play the parts assigned to the Earl.

But Frohman is a speculator—not a manager inspired with an artistic conscience or a regard for the dignity of the stage in its better aspects. Here was a real live Earl—slightly damaged, to be sure, but an Earl all the same—who could be exhibited at an outlay of \$250 a week. With the showman's instinct, always vulgar and often mistaken, he saw money in it.

Apparently the Earl proved a gold brick as a freak, for it was not long before he was relegated to half pay. It must have dawned upon him then for what purpose he had been dealt in.

## MRS. PACKARD TALKS ABOUT HER TRIP.

Mrs. Beaumont Packard, recently returned from a voyage to foreign shores, told a Mazon man the other day something what she did and what she saw while abroad.

"It was my first visit to Europe," said she, "and though it was very brief, I contrived to accomplish a good deal of business and of sight-seeing on the other side. I sailed from New York on April 2 with my daughter, Maude Winter, who accompanied Mrs. Leslie Carter in Zaza. The trip across was very enjoyable, the steamer carrying nearly 200 clients of mine, the companies to play Zaza and An American Beauty and others. My first impression of London was distinctly unfavorable, involving an hour's search for luggage (English, you know, for baggage) at Waterloo Station. The property at length discovered, I was much chagrined when it was stowed away on the top of a four-wheeler and I was expected to ride underneath the baggage to the hotel. But I soon learned that such is quite the right thing to do over there, and all was well.

"In London I had opportunity to study English theatrical customs. They're slower than we are and more conservative, but I found players and managers all eager to embrace offers from America. I discovered that there is a great need in England of American actors, managers and productions. The English public, too, is ready to welcome anything American that's good. I attended the London openings of Zaza, An American Beauty, Quo Vadis and Madame Butterfly, and saw Edward Vroom's Marac of Gascony at Drury Lane. Madame Butterfly follows Miss Hobbs over there and many people come in late to see it alone. I established an office in London, with Frank Melrose as manager, and I am negotiating for a London theatre in which to produce American melodramas and for another new theatre now being built in the Strand. I may bring to this country next season Mrs. Patrick Campbell, and Belle Cole and her concert company. It is my hope to be one of the pioneers in establishing an international agency for actors, authors and managers. I may send to England The Village Postmaster, Brown's in Town and other plays, and expect also to arrange to represent American printing houses over there. Miss Winter will not return to New York until about Sept. 15. She is being entertained handsomely in London and will visit the Continent after the closing of Mrs. Carter's present engagement.

"In Paris I secured a resident agent. My stay in the French capital was shorter than my visit to London, but my impressions were vivid and pleasing. I was entertained there by Lole Fuller and I visited the principal places of interest. The Exposition is a beautiful display, but cannot, in my opinion, compare with the Chicago World's Fair of 1893. I failed to see Sarah Bernhardt in L'Aiglon because not even standing room was to be had. Since my return to New York I've been busier than ever arranging the local end of my new foreign interests. I found the business at my office very large and that in my absence it has been most ably conducted by Ada Humbert and Howard P. Taylor. "Let me tell you a couple of stories, typical of the sort of thing one encounters at every turn in England. On our first Sunday in London, Miss Winter and I went to Hyde Park and, seeing some vacant chairs on a grassy plot, we promptly occupied two of the chairs. No sooner were we seated than a man appeared, seemingly coming up through a star trap. "Tuppence," said he.

"What for?" I asked.

"For the chairs," he replied.

"For the chairs?" I exclaimed. "Why don't you charge for the birds and the flowers and the air?"

"No, ma'am," said he, without a smile; "only for the chairs."

"One day we were boating on the Thames and, stopping at a riverside inn called The Swan, were enthusiastically greeted by two dogs. They jumped up at us and absolutely declined to be chased away. A man standing near, perceiving our distaste for the canine companionship, volunteered the information that the dogs wanted pennies. We tossed a penny to each dog. They dashed off to a neighboring shop, placed the pennies on the counter, received a biscuit apiece from the man in charge, and then calmly ate the biscuits. Even the dogs are looking for pennies in England."

## WALTER W. BURRIDGE INTERVIEWED.

In the June issue of The Coming Age there is published a biographical sketch of Walter W. Burridge, the scene painter, and an interview with Mr. Burridge upon "The Development of Scenic Art, and Its Relation to the Drama." Mr. Burridge's views upon this subject are those of the keen and intelligent observer. He tells briefly of the progress of scenic art from the days of the ancient Greek theatres to the present time; of the influence that have brought about progress; of the educational value of correct scenic investiture, and of the difficulties that confront the scenic artist. The biographical sketch is an interesting record of what Mr. Burridge has accomplished during his career of thirty years as a scenic artist, in which time he has been associated with most of the prominent players of the American stage.

## TAXATION ON ENTERTAINMENTS.

The annual report of the Treasury Department of the United States gives interesting computations of the money received by the Government in the special taxes levied upon amusement enterprises. During the fiscal year ended June 30, 1899, there was received in taxes on theatres, museums and concert halls the sum of \$24,376.39; on circuses, \$18,233.17, and other entertainments, \$72,164.93; making a total of \$114,774.49. During the present fiscal year there has been received for the ten months ended April 30 the sum of \$43,519.67 from theatres, museums and concert halls, and \$78,022.52 from other entertainments.

## A CHINESE THEATRE.

A few evenings ago I visited, with some Shanghai friends, a Chinese theatre. I found it somewhat different from the Japanese theatre that I attended last Summer. The difference, however, was in the audience rather than on the stage. The Japanese audience seemed to be domestic in character, being largely composed of women and children, the women looking demure and innocent. At the Chinese theatre, on the contrary, the majority of women are native singing girls of the *beauté du diable* style. In the Chinese audience, however, men predominate.

The interior of the Chinese theatre is similar to our music halls, with innumerable chairs and tables scattered about. On each table are three glasses of tea and three small dishes of dried melons, seeds. Other refreshments are ordered and paid for accordingly. An extra fine table, decorated with flowers, fruit, etc., can be obtained if desired.

We went early and devoted the first hour to watching the stage and the acting, of which, from a Chinese standpoint, I am no judge, as the actor I selected as the best in every way I was told received the lowest pay, while the one the audience considered the cleverest, and who drew the highest salary, seemed to me very self-conscious and stupid, though he had a good Chinese singing voice, which is probably the secret of his high salary. Oh, the singing and the orchestra! They are awful. One thing to be thankful for, the orchestra is far away, being placed at the very back of the stage.

The Chinese actors, like the Japanese, are very clever in pantomime. The comedy people all seemed to wear a similar face make-up, consisting of a small moon of white paint over their eyes, nose and mouth. There was a great deal of sword play, wrestling, singing and table d'elation generally. The acts were short, but they made up in noise what they lacked in length. The costumes were beautiful. There was no dropping of curtains nor shifting of scenes. Properties, with the exception of tables and chairs, were left to the imagination. The novelty of the performance amuses one for a time, provided one's nerves can endure the singing and the music (?) of the orchestra.

In front I noticed eight or ten tables, that looked very inviting, with their flowers, palms, mandarin oranges and crystallized fruits. About half past ten singing girls, attended by their maids, began to stroll in. I should say hobble in, for with their small feet they can only hobble. Each maid stationed herself back of her mistress' chair, and was kept busy indeed, for the singing girl requires much waiting upon. Her pipe must be constantly filled and lighted, and her tea cup replenished many times after which her lips must be rouged anew. The fashion the Geisha and singing girls have of applying powder and rouge in public is vastly entertaining to the on-lookers. We gazed at the operation with interest, and from a distance the singing girl, with her gorgeous dress, sparkling jewels and blooming complexion, certainly presents an attractive appearance. Aware of the fact, she puts herself very much on evidence. It is the custom, when one of their number consents for the other girls to arise and remain standing until the newcomer is seated, when the others resume their places, have their pipes relighted and puff a couple of whiffs in welcome. All this naturally detracts attention from the actor. I should think he would seriously object, but he seems quite content to have his share of bouquets in the earlier part of the evening.

From time to time an attendant passed through the house with fresh tea and a great brass kettle of boiling water, so one's glass might be replenished as often as one pleased. Tea was the only drink served. The attendants also would bring around trays of Chinese "chow" in small bowls, that the coolie element ate with great gusto, and Chinese cakes, that looked better than they tasted. The mandarin oranges, crystallized fruits and roasted chestnuts we found much more to our taste. The Chinese custom of providing each person with a steaming wet napkin was odd, or rather the oddness consisted in the manner the napkin is used for a complete face wash. I even saw one Chinaman take off his cap and wash the top of his head. Needless to say, this custom only applies to men. I noticed that the singing girls held up only three fingers, the only available ones, for their maids to manipulate, the thumb and little finger being useless. The thumb is covered with rings, and the nail of the little finger is about an inch long, and over it is worn for protection an ornament made of gold or silver. It seems to be the ambition of Chinese women to make themselves as helpless as possible.

Owing to the jarring, nerve-racking music, we came away before the close of the performance. The exit is toward instead of away from the stage. As we reached the front entrance I turned and had a full front view of the audience. The picture I carried away with me was of the singing girls making a special attempt at vivacity and coquettishness for the benefit, perhaps, of several mandarins' sons who had just arrived. These young men, in their fur-lined satin garments, looked smilingly around, apparently well pleased with themselves and their surroundings. The coolies, occupying the lower floor gallery, were enjoying their "chow," cigarettes and gossip. The only people that were giving undivided attention to the actors on the stage and looked as though they were not enjoying themselves were a dozen or so middle-aged Chinamen with their wives, sitting in the upper gallery. They were very solemn indeed.

JESSIE C. SHELTON.

## ACTORS' CHURCH ALLIANCE SERVICE.

The ninth regular service of the Actors' Church Alliance occurred at St. Chrysostom's Chapel in this city on Sunday evening, the Reverend George W. Shinn, D.D., of Boston, being the preacher. He ably discussed the teaching of the Bible, and said in part: "All phases of life should not be portrayed on the stage. The range of the playwright is large enough without his stooping to the portrayal of the low and the vile. No play should ever offend public decency no matter what the lesson which may be drawn from it or how profitable it may be from a financial standpoint."

"We cannot deny that many modern plays are feeble indeed, and possess but small literary value. We cannot deny that sentimentous experiments are made in adapting foreign plays. It is deplorable, too, that there should be the loss of appreciation of the great dramatists. Nor can we deny that as we compare the productions of to-day with those of ten years ago there are evidences which look like degeneracy. What is to be said? Well, we find some encouragement when we think of the great success of those sweet and wholesome plays which have swept triumphantly over the country. Some of them have held the boards for months at a time in large cities, and they are sure of audiences wherever they are presented. It is really an encouragement to know that plays of this character have been popular. And then we get still more encouragement when we know that the average American is averse to whatever is coarse and degrading. There may not always be the most refined taste, but our American people are not brutalized, nor will they long accept the glided impurity which may delight others. There will surely be a revulsion against the questionable plays which have neither presented good literature nor had morals. If such plays survive the period when patronage is secured through mere morbid curiosity, they will be relegated to the low theatre where the roughs and toughs disport themselves. The time will come when, whether an average American audience can appreciate good literature or not, it will not tolerate a vicious play. The rule will be adopted in many theatres which to-day is adopted in some—'Nothing to offend good morals. Nothing to offend good taste.'"

Frederick Ward delivered an eloquent address upon the spiritual aspect of the drama, and able remarks were made by the Reverend Thomas H. Still and the Reverend Walter E. Bentley, secretary of the Alliance. There was a large attendance. The June reception of the Alliance will be held on Thursday evening at St. Chrysostom's Parish House, Thirty-ninth Street and Seventh Avenue.

## PERSONAL.



FEALY.—Maude Fealy, whose portrait appears above, will enjoy the distinction next season of being the youngest leading woman on the American stage, she having signed to occupy that position with William Gillette. Off the stage Miss Fealy is a slender slip of a girl, almost childish in appearance; but in portraying character she departs herself with the naturalness and composure of a star of long experience. Possessing a beautiful, expressive face, a voice of musical timbre, well modulated and of fine carrying quality, with all the ambition of youth, combined with the intelligence of maturer years, with natural and charming methods, Miss Fealy is singularly blessed with everything to assure her a successful career. Many flattering offers have been made for her services for next season, among them being one from E. S. Willard, who wishes her to join him in London. She was also offered the leading female part in Mr. Litt's production of *Caleb West*, and *Lygia in Quo Vadis*. She will prove a valuable acquisition to Mr. Gillette's company.

EGENE.—Max Eugene, now in Germany, has been engaged by George Musgrave for a six months' Australian tour in English grand opera, sailing from London on Aug. 20.

HACKETT.—James K. Hackett will continue to appear next season in *The Pride of Jennico*, and probably will not be seen in *Richard Carvel*, that dramatization being likely to fall to the share of a special company, following Mr. Hackett's Autumn engagement at the Criterion Theatre.

KENDAL.—Mr. and Mrs. Kendal are resting at their country seat in Yorkshire, England. Their next tour will begin Sept. 10.

ARCHER.—Belle Archer's new play for next season, written by Forbes Hermann, will be called *Jess of the Bar Z*. It is a drama of Western ranch life and will have an elaborate production. Miss Archer's tour will be directed again by Fred E. Wright.

DRAKE.—Frances Drake and Graham Rice, a New Orleans newspaper man, were married on June 13, at Rochester, N. Y.

MACDOWELL.—Melbourne MacDowell and Wilhelmina Maria Wilton, non-professional, were married on June 15 at Newport News, Va.

REMYNYL.—Adrienne Remy, daughter of the late Edouard Remy, was married on June 1 to Horward von Ende, a member of the Berlin Philharmonic Orchestra.

CONRIED.—Heinrich Conried has received from the German Emperor the Crown Order of the Third Class for merits in furthering German art in America.

DAVIS.—Jessie Bartlett Davis made her vaudeville debut at the Masonic Temple Roof Garden, Chicago, on Sunday, and will play the week for \$1,000, that she will donate to the Actors' Home. It is probable that she will remain in vaudeville.

IRVING-TERRY.—Sir Henry Irving and Ellen Terry reappeared at the London Lyceum on Saturday, reviving *Olivia*. There was a crowded house and a most cordial welcome for the players.

KELLER.—F. C. Whitney on Saturday signed a contract to star John E. Keller for the next five years. Mr. Keller will appear in *The Cypher Code*, by Charles Klein, opening in October.

GOLDEN.—Grace Golden is visiting friends in Washington.

RUJAERO.—Esther Rujaero, actress and newspaper correspondent, is doing special work in Denver for the *Times* of that city. Miss Rujaero will return to New York in time for her theatrical season. She will probably star in a play for which she is now negotiating.

VANE.—Lilla Vane has returned to town after two years in leading juvenile roles of the Pike Stock company, Cincinnati. Miss Vane and her mother will spend the Summer in St. Paul.

JEFFERSON.—Mrs. Thomas Jefferson is recovering from an attack of typhoid fever. Young Joseph, her son, has gone home for the holidays from a military school on Long Island.

CELESTE.—Marie Celeste was the guest of honor at a dinner given by Mrs. Dr. Wright of Indianapolis, at the St. Denis Hotel, last Monday. Among the other guests were Dr. Kahlo, of Indianapolis, and Mr. and Mrs. Giles Shine (Lavinia Shannon).

ADAMS.—Lionel Adams has been engaged by Lieder and Company to play John Storm in *The Christian* next season.

MILLER.—Henry Miller gave a picnic for his company and friends at City Creek Cañon, near Salt Lake City, on June 12. The large party enjoyed it all immensely, and Mr. Miller cooked the dinner himself.

ADAMS.—Maude Adams arrived last Friday after her trip to Paris to see Sarah Bernhardt in *L'Aiglon*. She has gone to the Catskills for a Summer's rest.

RELASCO.—David Belasco has secured the dramatic rights to Agnes and Egerton Castle's latest novel, *The Bath Comedy*. Mr. Castle may collaborate with Mr. Belasco in the dramatization.

## ENGAGEMENTS.

Hattie Arnold, Bertha Hayes, and May Fliske, for the Summer opera season at the Lenox Lyceum, New York.

George Osbourne, Sr., for Simionides in Ben Hur. Henry McDonough, Julius Steger, and W. G. Stewart, for *Foray*.

George Barron, William Frederick, and the Angles Sisters, with Peter F. Dalley, in *Dicksel*.

Henry Davies, with the Castle Square Opera company for next season. He is now in Pittsburgh studying with Prof. J. Medman, of that city.

Frank Hagar, for the De Grey-Robson company for the summer, playing through Northern Michigan.

Ella Foutcheblou, Eugene Frazer, N. Alveraz, Nellie Lyons Fealy, and D. E. Porter, with the Schiller Stock company.

For the Brantley Dramatic company (Southern): Louise Mitchell, Charlie Le Mayne, Maudie Olliver, Minnie Brantley, Frank Mitchell, Harry Coffin, Bert Young, Charles Lockins, H. D. Croshaw, E. F. Van Buren, Master Samuele Brown, and Miss A. B. Brantley, manager.

Maude Millard, re-engaged for *Way Down East*. Jack Brown, with Charles H. Yale, to play *Toby in Devil's Auction* next season.



## ASPECTS OF ENGLISH DRAMATIC CRITICISM.

They have been divided into two classes, those who go to sea, and those who go to be seen. The English dramatic critics are in a parallel case. Half of them write about themselves, half about the drama. Those who write about themselves are disciples of Clement Scott and George Bernard Shaw (classification gives us strange bedfellows); the objective school has for its leader William Archer, the stern, frigid analyst of states of mind, the literary surgeon, who, with judicial impartiality, applies the dissecting knife to play, playwrights and players. It is true that Mr. Scott will every now and then forget his emotional speech and lay down the law with priestly impersonalism. Mr. Archer, too, when the humor takes him, will doff the professional mantle and talk like a man and a brother. But these eccentric motions are not to be regarded in any other way than as signs of human frailty. Who realizes his ideal? "No one is infallible, not even the youngest of us," as Professor Jowett once remarked. I have instanced Mr. Archer and Mr. Scott because they are the recognized leaders of schools of dramatic thought on the other side. Mr. Scott's presence in New York in no way affects the issue. It may be that Mr. Joseph Knight is a better example of the impersonal critic than Mr. Archer, but in the austere seclusion of the *Times* office more an abstraction than a creature of flesh and blood, he never became a fighting power like the young man from the north of Tweed. Both critics, Mr. Archer and Mr. Scott, have an army of good haters among the profession, and should appreciate David Harum's saying that "A reasonable amount of fleas is good for a dog—they keep him from broodin' on bein' a dog." Mr. Scott's latest excursion into the field of controversy is too fresh in men's minds to need to be dwelt upon. Throughout his whole career he has been something of a storm center. Many are the artists who cannot speak his name calmly. Mrs. Kendal is one of the number, and all because the poor man had the audacity to suggest that Tom Robertson's grave ought to be kept tidy. In a frenzy of indignation Mrs. Kendal had the offending *Telegraph* cast into outer darkness by the page boy—she would not touch it herself. Mr. Scott kept his temper, the actress raged, and the public smiled. But in the morality of the stage squabble, "Inclement Scott," as people call him on mornings when the critical barometer is at "stormy," was nearly swept away by a tempest of his own raising. He complained that his words were misunderstood, or, worse still, wilfully misinterpreted, and that nothing was further from his mind than a wholesale attack on ladies and gentlemen of the stage. Now that the heat of debate is over people are ready to admit that Mr. Scott was not the careless libeler his detractors made him out to be. A charge of loose living against a whole class must, of necessity, be untrue. This is so obvious now that people decline to believe Mr. Scott ever laid it. They are sure he never meant it. I touch on this matter with intention, for it was Mr. Scott's impulsiveness—his distinguishing trait as a critic—which exposed him to the attacks of his enemies. Mr. William Lorraine once tersely summed up Mr. Scott as a "gusher." Mr. Lorraine is a representative of a past generation of actors. He played with Macready when Mr. Scott had not learned to lisp the alphabet, much less to let his pen flow cursorially in vitriolic English. "We discount all that Mr. Scott writes," he said, "because, when a virtue in play or player strikes his fancy, he is blind to everything else, and when he detects a vice he can't, for the life of him, see any virtue to make up for it." Impulsiveness is the keynote of the Scott school, and it earned for their leader the title of "King Critic of the Philistines," a name coined by Lady Violet Greville, writhing under an adverse criticism of her adaptation of "Poirier." The impulsive school never distrusts its impressions; it is troubled by no misgivings as to its own infallibility. When George Bernard Shaw said he preferred Ibsen to Shakespeare he spoke on impulse; he never stopped to think. At least I am willing to give him credit for the omission. He, too, is an impulsive—an impulsive plus a cynic, with a maximum of brilliancy and a minimum of common sense. The British public is quite equal to the task of appraising him at his proper value.

It discounts his paradox as instinctively as it takes a percentage off Mr. Scott's praise or blame. It enjoys Mr. Shaw's bandying of sophistries; it likes to be told (part of it, at least) that women are just the same as men, only not so well educated; but it can never be induced to take him seriously, whatever he may say. I have heard it said that London managers hate "G. B. S." as much as you know the orthodox comparison. Do not believe it. Theatrical managers only dislike what they fear, and they no more fear Mr. Shaw than the hull of the *Etruria* fears the onslaught of a glittering-scaled mackerel. "G. B. S." is the Puck of criticism. Nay, sometimes I am inclined to look on him as a wanderer from some other world—a world where all the passions are reduced to terms of mind and intellect is a toy. Between the Scottists (not that Mr. Scott is a Duns) and the Shawnees, on the one hand, and the Archerites on the other—stern rationalists all—there is a critic who is emotionalist and thinker rolled into one. I mean Mr. A. B. Walkley, the disciple of Jules Lemaitre. By the way, speaking of Lemaitre reminds me of another Jules—Jules Janin—of whom I am inclined to think Mr. Shaw is a reincarnation. "Do you know why I have lasted twenty years?" asked Janin. "Simply because I change my opinions every fortnight. If I were always saying the same thing my *feuilleton* would lose all its flavor; my readers would no longer be eager to see what I write." Certainly Mr. Shaw changes his opinions once a week, and that rather goes against my theory of spirit transfer. But we are immediately concerned with Mr. Walkley. An impressionist and a subjective, he avoids the errors of the impulsives by referring his ideas to a scholastic standard, not the high and dry canon of the Aristotelians, but the humane, ever widening canon of common sense—the dramatic gospel of which Francisque Sarcey was chief apostle. Without sinking to the literary wantonness of George Bernard Shaw, Mr. Walkley modestly puts forth his work as the reflection of a passing mood, not as a final and definitive judgment. Matthew Arnold held that a criticism was the reflection of a single mood. These are true words when applied to Mr. Scott or Mr. Shaw, true in a minor degree in reference to Mr. Walkley, not true at all of Mr. Archer. Mr. Scott translates into flamboyant prose the feelings which a play has aroused within him. Mr. Shaw plays battledore and shuttlecock with the conceits of his vagrant fancy; Mr. Walkley tells you what he feels and tests his

impressions by tradition and common sense; Mr. Archer reasons in the dry light of eternal truth. On Mr. Scott's palette there are only two pigments, couleur de rose and black; he is the melodramatist, the painter in primitive lights and shadows, turned critic. But Mr. Archer is a critic of another order. He weighs his judgments in an æsthetic balance of the most delicate sensibility. His essays are written in the sweat of the brain; his judgments are set down with the grave sense of responsibility of one whose book is to be the dramatic lexicon of generations yet unborn. The concatenation of his ideas is so severe that he often has to ponder for half an hour or more before he dares to put pen to paper—such is the potency of that first sentence over what follows. He writes in the spirit of a workman inscribing a milestone on the high road of dramatic fame.

And what influence do these writers exercise upon the British public? Mr. Archer has been happily described as an "influence of influences." No dramatic critic in the United Kingdom speaks to students of the drama with an authority equal to his. His unsurpassed knowledge of dramatic literature, the catholicity of his sympathies, the tenacity of his logic, and his almost aggressive honesty compel respect even from those who regard him as a crank—and they are not few. As for Mr. Shaw, his office is not to convince, but to divert by brilliant casuistry. He is the playmate of the gods, the boon companion of those who look upon life as an elaborate farce. Mr. Walkley moves in a larger orbit. His essays are read by connoisseurs and scholars. But his judgments are too literary to have any weight with the masses. One man alone of all England—it is as a transplanted Englishman he is listened to by Americans—is regarded by London managers as a factor to be taken note of in the economy of the box-office. That man is Clement Scott. For good or ill his word has been a power for a whole generation. When he lauded to the skies that fustian melodrama, *The Sign of the Cross*, middle class England hearkened to his words as to an oracle. Mr. Wilson Barrett played the role of Christian apologist to crowds of enraptured sentimentalists. The still, small voice of Mr. Archer, condemning the trash in words of deepest scorn, was unheard save by the Barrett clique, who turned up the whites of their eyes in pious horror. Who, they asked, was this blasphemous Northerner that he should dare to ban where Mr. Gladstone had blessed? Were not the stalls filled nightly with clerical playgoers—authorities on the drama, all of them? Mr. Scott's influence has been great because his ideal is that of the middle class. He never writes above the heads of his readers; he never talks the jargon of the literary workshop; he is the bourgeois critic *par excellence*. Yet it is to Mr. Scott that England owes, if not the art, at least the vogue of descriptive criticism. His picturesque notices, whatever their faults, are as great an advance in sympathy, in breadth of view, in warmth of coloring, on the academics of the old school as the eclectic impressionism of Mr. Walkley and the rationalism of Mr. Archer are upon the work of the word painters.

With the exception of a little band of writers, mostly located in London, the dramatic critics of England take a distinctly lower stand as original thinkers than do those of America. The criticism of the great provincial towns of the United Kingdom will not bear comparison with that of Boston and Chicago. The men rarely go outside the conventional rut. They write journeyman notices, consisting for the most part of a *résumé* of the plot, with a few lines of preparatory matter, and a tail-piece of generalities about the acting. Not that there is any lack of brilliant writers. The prevalence of hack work is principally due to the attitude of the British auditor, who looks on dramatic criticism with a cold eye, as something which only interests the few and shuts out good "news." When John Oxenford, of *The Times*, said his, and ruffled the feathers of a well-known actor, Mr. Delane took the cold, commercial view of the matter, closed the correspondence, and told his critic in future to confine himself to amiable platitudes. The instance is an old one; but the attitude of Mr. Delane is the attitude of the average English editor to-day. In some of the most important cities criticism is entrusted to men whose knowledge of the drama is of the most haphazard kind. Here and there, however, you find a man who knows something of stagecraft and dramatic construction. Such an exception is Mr. Edgar Pemberton, of Birmingham, known on this side as the collaborator of Bret Harte in Sue, and the author of biographies of John Hare, Sothorn, and the Kendals. Mr. Pemberton is not a "modern." He rarely enters into questions of psychology, but views a play in the old, rudimentary aspect of an action arising from the contrast of character. It is criticism by rule of thumb, but in expert hands it may go far. When, however, the drama is complicated by problems indicating a new conception of the meaning and aim of art, then, to any one who lives in the atmosphere and spirit of the time, the criticism of men like Mr. Pemberton and Mr. Scott seems old-fashioned and inadequate. I write this with all good will and respect for men who, whatever their attitude toward dramatic art in its later phases, have done yeoman service for the stage. I shall make my meaning clearer when I state that Mr. Pemberton has never been able to follow Mr. Pinero in the later developments of his genius, and looks back with regret to the simpler ideals of Robertson and Byron. Mr. Scott, if he would confess, is probably of the same mind. But Mr. Archer, Mr. Shaw, and Mr. Walkley have moved with the times. To them the play is more than a struggle of hero and villain with comedy interludes; more than a story of the "tea cup and saucer" type. The new criticism in England to-day is the veracious echo of contemporary thought; it reads Nietzsche and Schopenhauer; it is affected by Ibsen and Maeterlinck. It views passion and sentiment through the eyes of psychologists like Theodore Ribot, and humanitarians such as Tolstoy, Hardy, and Gabriele d'Annunzio. I am conscious that my division of the English critics into impulsives and rationalists is, in a measure, arbitrary. But all classification is, of necessity, more or less unsatisfactory. Even Mr. Scott, the sworn enemy of the morbid and unwholesome in the drama, translated a set play in the Denise of Dumas fils. Yes, and Miss Netherole was the artist for whom he did the work. Speaking of Miss Netherole reminds me that that clever actress's mission as interpreter of soiled doves is not so well understood in England as it is here. Few of the critics on the other side have got beyond the view that it is the sphere of an actress to amuse and to distract. The idea that she may be an instrument in the elucidation of the science of life

has only occurred to the silent few, and to the general public not at all.

J. REDFERN MASON.

## THUS CONSCIENCE DOETH MAKE COWARDS.

The following narrative concerns a well-known comedian, and, barring the substitution of fictitious names for obvious reasons, is an absolutely true story.

It was during a season when Sam Jenkins had been without an engagement and his finances were correspondingly low. He came home one day much dispirited, after a futile round of the theatrical agencies, when his wife, a mild mannered woman, said tentatively: "Do you know, Sam, I feel like eating some soft-shell crabs?"

"You do, do you?" rudely bellowed her spouse. "What on? A nice thing to feel like when you know I'm broke."

"Oh," hastily interposed Mrs. Jenkins, "I have some money, Sam." Saying which she handed him a silver dollar.

"Well, that's different," replied her husband. "I'll see if I can get you some."

Taking the dollar, he left the house. On the next block he met Tom Roberts, another comedian out of employment.

"Hello, Tom."

"Hello, Sam, how's your luck?"

"Pretty tough, thank you. Been hunting an engagement all morning with the usual result."

"That's just my story. Come let's us have a drink and forget our troubles."

The drink was had. In fact, several drinks were had, until the bill amounted to eighty cents. Tom ransacked his pockets, but all he could produce was a few pennies and what looked like a silver dollar.

"I guess you'll have to make good, Sam. This is all I have," pointing to the pennies.

"What's the matter with the dollar?" asked Sam.

"Well, you can have it if you can palm it off. I've taken all the chances with it that I'm going to."

"That's easy. Give it to me." He pocketed the counterfeit coin and threw down his wife's dollar on the bar. "Set 'em up again," he said to the barkeeper, and the balance to his credit was thus blown in.

Sam left Tom at the corner and appeared in the presence of his wife with a much abused air.

"I say, Mary, that's a fine job to put up on a man. Do you want to have me juggled for shoving the queer?" And he threw the leaden coin on the table.

"Why, Sam, what's the matter?"

"Matter! I must have been blind not to have noticed this fake, for no man with half an eye would be fooled by that coin."

"You don't mean to say it's counterfeit!" cried his wife in a panic.

"Counterfeit! Well, you're too easy, to let any one work that off on you. Where'd you get it?"

"What a shame!" cried his wife in tears. "I got that at Macy's yesterday. I bought a feather and gave the girl a ten dollar bill and this was among the change. I'll go there the first thing in the morning and give them a piece of my mind."

"Well, you'd better," contemptuously replied her husband.

Early the next morning she started out accompanied by her husband. When they reached the store she said: "Come in with me, Sam. They may want to deny having given it to me."

"No, I guess not," said Sam. "I'll finish my cigar out in the street. Don't be long." She went right up to the girl who had waited on her.

"Do you remember my buying a feather here day before yesterday and giving you a ten dollar bill?"

"Yes, madam."

"Well, here's what you gave me among the change," throwing down the counterfeit coin.

"Is that possible?" queried the clerk, looking doubtfully at the dollar. "Why, this is a counterfeit!"

"Of course it is. It's strange you didn't notice it when you gave it to me."

"This is the first time I've ever known this to happen. I'll call the floorwalker. Cash!"

The floorwalker was summoned and the case was explained to him.

"My dear madam," said he, "in all the years that I have been connected with this establishment I have never heard of a case of our receiving or issuing counterfeit money. Are you sure you got it here?"

"Why, certainly," indignantly replied Mrs. Jenkins. "Why else should I return it to you?"

"Very strange," muttered the floorwalker. "I'll refer this to the superintendent." That functionary was called and the situation made clear to him.

"Why, madam," said he, after hearing the charge, "it's a moral impossibility that R. H. Macy and Co. could have issued that coin, but since you seem to be so positive, I will take you to the cashier and see what can be done about it."

By this time the poor woman was so worked up by the implied doubt of her honesty that she could only with difficulty contain herself.

"The idea!" she exclaimed. "You don't suppose I've come here to cheat your firm out of a dollar."

"Certainly not," apologized the superintendent, and then conducted the excited claimant to the cashier's desk. When the cashier heard the complaint his professional pride was aroused. He explained to Mrs. Jenkins, now trembling with suppressed excitement, how utterly impossible was such a mistake.

"Every coin, madam," said he, "that comes into our hands is weighed or measured by this device that you see here," pointing to an elaborate mechanical contrivance on his desk, "and I would be prepared to take an oath that we never received or passed that coin."

This was too much for the unfortunate Mrs. Jenkins. She burst into hysterical sobs that attracted crowds from every part of the store. The superintendent, realizing the awkwardness of the situation, held a hurried consultation with the cashier. He then approached the sobbing woman, who was now surrounded by a crowd of female sympathizers, and, handing her another dollar, said: "To show you, madam, that we do not suspect your honesty in this matter, we have decided to make good your loss, but we would ask you in future to examine your change before leaving the store."

It was some time before Mrs. Jenkins had quieted down sufficiently to leave the establishment. As she came out she met Sam, who was calmly pacing up and down finishing his cigar.

"Well, did you get it?" he inquired coolly.

"Did I get it?" triumphantly repeated his

wife. "Well, I should think so," holding up her trophy.

"You're a wonder, Mary. Tom Roberts, who gave me that coin, has been doing his best for a year to get rid of it, but he couldn't work it."

The next morning's mail brought an envelope to Macy's containing a dollar bill and a sheet of paper with only the words, "Conscience money." HECTOR ROSENFIELD.

## MANAGER GAREN A LIFE SAVER.

Manager William Garen, of Havlin's Theatre, St. Louis, who is stopping at the Hotel Bingham, Atlantic City, became a hero on Saturday afternoon by saving the life of Mayme Parke, proprietor of the hotel. Mr. Garen and Mrs. Parke had gone in bathing at the foot of Virginia Avenue. Mrs. Parke had gone beyond the rocks and though she is an excellent swimmer, she found that the tide that was then going out was too much for her. She called to Mr. Garen for assistance. At first her predicament was not taken seriously by Mr. Garen, but Mrs. Parke was seen to sink once and then he knew it was not a joke. He struck out for her and reached her as she was going down the second time. He held her head above the water and swam to shore with his now unconscious burden. The incident was witnessed by hundreds of people on the board walk, who heartily cheered Mr. Garen. Mrs. Parke was removed to one of the stores near by and medical assistance summoned, after which she was conveyed to the hotel. She had entirely recovered from the shock yesterday.

## A WEDDING ANNIVERSARY.

Mr. and Mrs. J. J. Dowling celebrated their sixth wedding anniversary on June 15 at Patchogue, L. I., in a charming manner. At about eleven o'clock in the morning Mr. and Mrs. Dowling, with their invited guests, left the Dowling cottage on Ocean Avenue, aboard a tally-ho bound for a drive. Taking the Oakdale Road, they passed through Blue Point, Bayport and Sayville, arriving at "Idle Hour," W. K. Vanderbilt's beautiful country seat, at one o'clock, where the party stopped for an hour or so, enjoying a luncheon. After luncheon the party again boarded the coach and continued on their drive through Long Island. It was an ideal day, and on the return all agreed it was the happiest day spent in years. Mr. and Mrs. Dowling received many useful and costly presents. The guests were Mr. and Mrs. Charles J. Stine, Mr. and Mrs. I. P. Wilkerson, Mr. and Mrs. William T. Bryant, Olive Evans, Maud Amber, Ida Burrus, Gussie Ciccia, Ethel and Florence Bailey, Mr. Sharp, and Mr. Bailey.

## HONORED BY THE AMARANTH.

Helene Wintner, daughter of Rabbi Leopold Wintner, of Temple Beth Elohim, Brooklyn, was the guest of honor at a dinner given by the Amaranth Society in the Montauk Club House in that city on the evening of May 31. A short time ago it was announced that Miss Wintner, who has been one of the amateur stars of Brooklyn, would adopt the professional stage. Miss Wintner began to act with the Amaranth Society as an amateur in 1892, and she has since distinguished herself in thirty-four different parts in productions by the society. The company that did Miss Wintner honor on the occasion of the dinner referred to was a brilliant one, including many persons prominent in Brooklyn. At the conclusion of the speechmaking a silver purse containing \$100 in gold was presented to Miss Wintner, who carries to the professional stage the good wishes of a host of friends.

## "HARLEQUINADE."

Tax Mazon has received from J. M. Leveque, editor of *Harlequin*, New Orleans, a great booklet, entitled "Harlequinade," containing a collection of aphorisms, maxims, epigrams and vagrant verses which have appeared in *Harlequin*, written by Henry Rightor, of the staff of that spirited and piquant journal. The little volume is unique in the style of its print and binding, and its contents are original and highly suggestive. Mr. Rightor has a wit and a philosophy all his own, and his work well repays the reading.

## SPOTS ON THE SUN.

A few of the customary bad breaks of the dramatic column of the New York *Sun* last week were to call Louis Harrison "Louis Harris," Eugene Presbury, "Eugene Presby," and Warren Coulam "Warren Coulan," and to say that Eugenie Blair was abroad "looking for a play." Miss Blair was playing in Cleveland. These were all in one issue and make a very fair average of accuracy for the paper that carries at its head a stereotyped boast of its accuracy.

## THE ACTORS' HOME FUND.

The subscriptions received by the New York *Herald* for the Actors' Home Fund since the last issue of *The Mirror* are as follows: Lewis Morrison, \$50; Bobby and May Gaylor, \$20; Caroline Willis, \$5; Josephine Cameron-King, \$50; Charles Meyer, \$40; William Haworth, \$10; and Dorothy Tennant, \$20. The grand total is now \$46,083.47.

## ENGAGEMENTS.

Alfonso Phillips, for The Village Postmaster.  
Anna Dodworth, for the De Grey-Robson company.  
Priestley Morrison and Mary Horne, for The Convict's Daughter.  
Lorraine Drex and George E. Murphy, for A Ward of France.  
John Robinson, for The Sunshine of Paradise Alley.  
George D. Loudon, re-engaged as treasurer of Harry Corson Clarke's company.  
Thomas J. McGrane, for The Choir Invisible.  
William C. Andrews, re-engaged with Otis Skinner.  
J. Brandon Tynan, to play Charles Fox in Richard Carvel.  
Claire Kulp, with Liddler and Company, for Mrs. Le Moyne's company.  
Edwin C. Jepson has closed an arrangement with Max Eldman to manage the latter's production of A Rough Rider's Romance, a new sensational melodrama, by Edgar Selwyn.  
With J. E. Tode company No. 1: John E. Lane, Oliver L. Jenkins, Lawrence E. Darrell, Lillian Mortimer, and Mae Unger. Season will open Sept. 10 in New York city.  
With J. E. Tode company No. 2: Harry J. Wolfe, James McComas, and Elinor James. Season will open Sept. 3.  
Ida Rock, with Jacob Litt.  
Dick and Alice McAvoy and James E. McDuff, with George W. Monroe for next season.  
Maxine De Groot, as musical director for Waggon and Kemper's A Midsummer Night's Dream next season.  
Vaughan Glaser, Robert Conness, Willis Page, W. N. Wadsworth, Luke Conness, Helen Strickland, and Charlotte Tittel, with Munro and Sage for The Prisoner of Zenda.  
John Cumberland, for Sol Smith Russell's A Poor Relation next season.  
Charles N. Loder and Harry N. Welch, with F. W. Stair for Who is Who.  
Through the Actors' Society of America, Manager Fred G. Berger has engaged George R. Miller, George Sprague, John Cumberland, Marcus Moriarty, as stage-manager, and Fanny Barry Sprague, for A Poor Relation company, No. 1, headed by Frank Keenan, and S. S. Whitely, E. Guy Spranger, and Sam Mirfield, for A Poor Relation company, No. 2, headed by Alden Bass.  
Mr. and Mrs. Frederic E. Howe (Gilby Howe), for Jacobs and Steinberg's Standard Stock company next season.  
Nellie Maskell, re-engaged with Broadhurst Brothers, for Why South Left Home.  
Emma Millard, with McKee and Harris.  
Evelyn Selbie, E. Lawrence Lee, Henry Josephs, and Lillian Newton, for Human Hearts (Eastern); Ruth Bennett, Frederick Fairbanks, Harry Dunkerson, Lon Hart, and Allyn Hampton, for Human Hearts (Western); the Big Four, W. F. Riser and George A. Boyer, for the Haverly Minstrels, all under management of W. E. Nankerville.



## CURRENT AMUSEMENTS.

Week Ending June 23.

## Manhattan Borough.

METROPOLIS (Third Ave. and 14th St.), Closed Sat., May 5.  
 OLYMPIA (380 Third Ave. and 10th St.), Closed Sat., May 19.  
 HAKLEN HOUSE (380-311 West 12th St.), Closed Sat., May 19.  
 HURTT AND SHAMON'S (380-311 West 12th St.), Closed Sat., June 2.  
 PROCTOR'S HARLEM (12th St. nr. Lexington Ave.), Closed Sat., May 12.  
 ST. NICHOLAS GARDEN (Columbus Ave. and 60th St.), Closed Sat., May 12.  
 FRANK MALTENBERG CONCERTS—2d Year—3d Week.  
 LENOX LYCEUM (Madison Ave. and 50th St.), The Mikado.  
 FRANK JONES PALACE (38th St. bet. 4th and 5th Aves.), CONTINUOUS VAUDEVILLE—2d to 10-15 P. M.  
 CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.  
 NEW YORK (Broadway and 40th St.), Quo Vadis—11th Week—2d to 10-15 P. M.  
 CHERRY BLOSSOM GROVE (Broadway and 45th St.), Closed Mon., June 4—VAUDEVILLE—3d Week.  
 CRITERION (Broadway and 48th St.), Closed Sat., June 9.  
 HERKLEY LYCEUM (23 West 44th St.), Closed.  
 VICTORIA (Seventh Ave. and 42d St.), Closed Sat., April 28.  
 VICTORIA ROOF, Opened Mon., June 4—VAUDEVILLE—3d Week.  
 DEPUIS (38-311 West 4th St., adjoining The Victoria), new building.  
 AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed Sat., May 28.  
 MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat., June 9.  
 BROADWAY (Broadway and 41st St.), Closed Sat., May 12.  
 MENDELSSOHN HALL (111 West 40th St.), Closed.  
 EMPIRE (Broadway and 40th St.), Closed Sat., May 19.  
 METROPOLITAN OPERA HOUSE (Broadway, 38th and 40th Sts.), Closed Wed., April 25.  
 CASINO (Broadway and 38th St.), Closed Sat., June 16.  
 CASINO ROOF—Opened June 9—VAUDEVILLE—3d Week.  
 KILKENNY (Broadway and 38th St.), Closed Sat., May 12.  
 HERALD SQUARE (Broadway and 38th St.), Closed Sat., May 5.  
 GARRICK (38th St. East of Sixth Ave.), Closed Sat., June 16.  
 KOSTER & BIAL'S ROOF—Opened June 5—VAUDEVILLE—3d Week.  
 SCHLEY (112 West 34th St.), Closed Sat., April 28.  
 MANHATTAN (126-127 Broadway), Closed Sat., May 12.  
 TAYLOR AVENUE (Third Ave. and 21st St.), Closed Sat., June 2.  
 BIJOU (129 Broadway), Closed Sat., April 28.  
 WALLACK'S (Broadway and 24th St.), Closed Tues., May 28.  
 DALY'S (38 Broadway and 24th St.), Closed Sat., June 2.  
 WEBER & FIELDS' (Broadway and 24th St.), Closed Sat., May 5.  
 COMIQUE (Broadway and 24th St.), Closed Sat., April 28.  
 PROCTOR'S FIFTH AVENUE (Broadway and 24th St.), CONTINUOUS VAUDEVILLE—12-2 to 11-10 P. M.  
 GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.  
 MADISON SQUARE GARDEN (Madison and Fourth Aves., 28th and 27th Sts.), Closed.  
 MINER'S (32-34 Eighth Ave.), Closed Sat., May 26.  
 MADISON SQUARE (24th St. nr. Broadway), Closed Sat., April 28.  
 LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), Closed Sat., May 12.  
 EDEN MUSKE (2nd St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.  
 PROCTOR'S (2nd St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12-2 to 11-10 P. M.  
 GRAND OPERA HOUSE (Eighth Ave. and 2nd St.), Closed Sat., June 2.  
 IRVING PLACE (Southwest cor. 15th St.), Closed Mon., April 28.  
 FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed Sat., May 12.  
 KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12-2 to 11-10 P. M.  
 ACADEMY (Irving Place and 14th St.), Closed Sat., June 9.  
 TONY PASTOR'S (Caniney Building, 14th St.), CONTINUOUS VAUDEVILLE—12-2 to 11-10 P. M.  
 DEWEY (126-127 East 14th St.), Closed Sat., June 2.  
 STAR (Broadway and 13th St.), Closed Sat., June 2.  
 GERMANIA (14 East 9th St.), Closed Mon., May 7.  
 LONDON (235-237 Bowery), Closed Sat., June 9.  
 PEOPLE'S (139-141 Bowery), THE HEBREW DRAMA.  
 MINER'S (139-141 Bowery), Closed Sat., May 28.  
 ITALIA (46-48 Bowery), Closed.  
 WINDSOR (45-47 Bowery), Closed.

## Borough of Brooklyn.

ACADEMY OF MUSIC (175 to 194 Montague St.), Closed Sat., June 2.  
 PARK (284 Fulton St.), Closed.  
 HYDE & BEHMAN'S (34-32 Adams St.), Closed Mon., May 28.  
 NOVATY (Driggs Ave. and South 4th St.), Closed Mon., May 7.  
 GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed Sat., June 2.  
 PAYTON (Lee Ave., opposite Taylor St.), Now Being Rebuilt.  
 UNIQUE (194-196 Grand St.), VAUDEVILLE—5th Week—summer season.  
 CRITIKER (Grand Ave. and Fulton St.), Closed.  
 AMFION (45-44 Bedford Ave.), Closed Sat., April 28.  
 STAR (391-393 Jay St. nr. Fulton St.), Closed Sat., June 16.  
 EMPIRE (31-33 South 6th St.), Closed Mon., May 7.  
 COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.  
 GATETY (Broadway and Middleton St.), Closed Sun., May 28.  
 LYCEUM (Montrose Ave. and Leonard St.), Closed Sat., May 28.  
 BIJOU (Smith and Livingston Sts.), Closed Sat., May 19.  
 MONTAUK (56-58 Fulton St.), Closed Sat., June 2.  
 MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun., May 12.  
 OPHHEIM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.  
 FOLLY (Graham Ave. and Debevoise St.)—Now Building.

## BUFFALO'S NEW THEATRE.

Buffalo's new half million dollar theatre is nearing completion, and judging from all reports it promises to be one of the handsomest amusement houses in the country. It is built on the site of the old Music Hall, is on the ground floor, and is absolutely fire proof. Messrs. Eschweil and Johnson, of Buffalo, are the architects.

The house will have a capacity of nearly 2,000, the lower floor and balcony being seated with mahogany opera chairs richly upholstered in red leather. The prevailing decorative scheme is of the time of Louis XV. white and gold and a liberal use of marble in various colors.

One of the striking decorative effects will be the immense oil painting occupying the soffit of the proscenium arch. It is allegorical of the drama, representing an open dome to the blue sky, and is pictorially reminiscent of the old Globe Theatre of Shakespeare's time. It is claimed to be the finest piece of decorative work of its kind in the United States. G. B. Briggman, one of the authors of this work, was for six years a pupil of Gérôme in Paris, and at the age of nineteen took the coveted Prix d'Atelier. He is at present in charge of three life classes of the Art Students' League, of New York. His collaborator, W. Frazee Strunz, studied under Julian also in Paris, and is well known in the world of art. The drop curtain will also be painted by the same artists. Following are the stage dimensions of the new theatre: Width proscenium opening, 35 feet; height proscenium opening, 36 feet; footlights to back wall, 49 feet; curtain line to footlights, 3 feet; distance between side walls, 88 feet; distance between fly grids, 55 feet; depth under fly gallery, 32 feet; no grooves; stage to rigging loft, 92 feet; depth under stage, 7 feet; number of traps, 4; scene room, 20 x 30; dressing rooms, 27.

John Laughlin, who also controls the Lyceum Theatre, Buffalo, and the International Theatre, Niagara Falls, holds the lease of the new theatre and announces the opening for the latter part of August or first week in September. The new theatre has not yet been named.

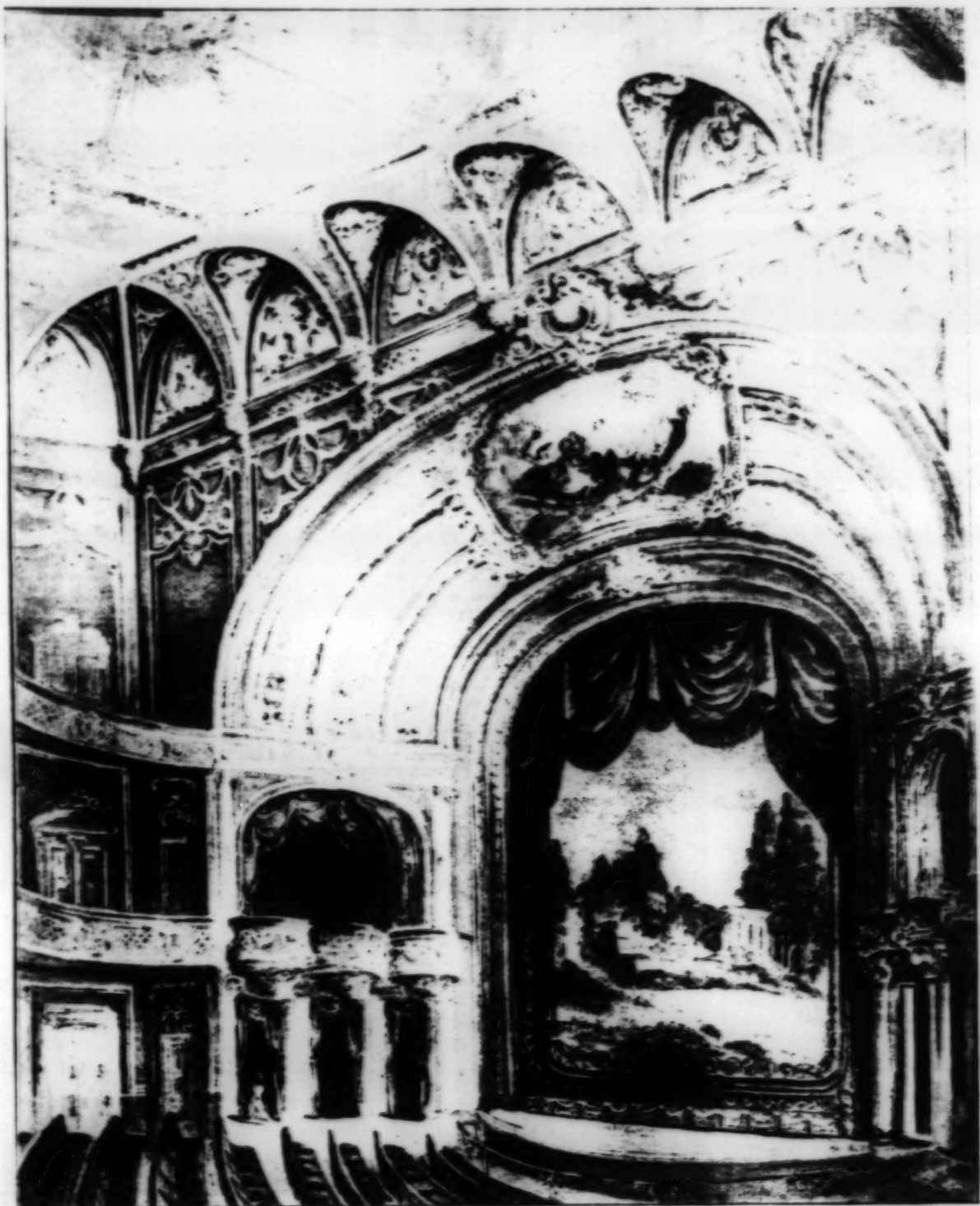
## LENOX LYCEUM OPERA SEASON.

George A. Blumenthal's Opera company opened last evening at the Lenox Lyceum in this city for a summer season, presenting The Mikado before a large audience. The cast included May Fluke, Estelle Wilmette, Bertha Hayden, Hattie Arnold, George M. Tallman, William Blaisdell, Edwin A. Clark, and Robert E. Graham. The performance will be reviewed in the next issue of THE MIRROR. A double bill, Pinafore and Cavalleria Rusticana, is the underline.

## MUSIC NOTES.

J. V. Gottschalk, for sixteen years associated with leading musical artists, and for several years business manager of Madison Square Garden, has entered the managerial field, and has opened an office in the Revillon Building in this city.

Another actor in the Strauss family is gaining fame in Germany. He is Johann Strauss 3, but is not the son of a Johann. His father is Eduard Strauss, the present Imperial Music Director of Vienna, who will give a series of concerts in the United States next fall, under management of Rudolph Aronson. Johann III, is young, but is said to display the talents of his great predecessors, promising to become a musician and a conductor worthy to follow in the footsteps of his talented father.



BUFFALO'S NEW THEATRE.

## LETTERS TO THE EDITOR.

Dr. Morgan Explains.

WESTFIELD, N. J., June 15, 1900.

To the Editor of The Dramatic Mirror:  
 Sir.—I beg to thank The Mirror for an exceedingly kind and temperate review of my "Study in the Warwickshire Dialect."

But I hope you will not think me captious if I express a disinclination to be credited at any time of life with writing another book to exploit the threadbare and preposterous theory of fifty years ago—viz., that Shakespeare could not have written his works because the curriculum of the Stratford grammar school—like that of the rest of the Elizabethan grammar schools, was "more balderdash and notions," a travesty and a delusion!

I must have expressed myself very unfortunately to have given your esteemed critic such an estimation of my book as that.

Its purpose, I think, is to show that, if necessary, the Shakespearean (or at least a Warwickshire) authorship of the plays can be proved by

(1.) Finding in every one of these plays occurrences of the Warwickshire dialect of their date.

(2.) Finding in almost every one of them, puns, which depend for their intelligibility to Elizabethan and Jacobean audiences upon the idiom sonans in the pronunciation of certain vowels as pronounced in Warwickshire (an arbitrary pronunciation, by the way), as I tried, by grouping some pages of specimens, to make clear.

My suggestion, that, since neither this dialect nor this pronunciation could be traced in the first poem ever printed with a dedication signed "William Shakespeare," his authorship (or a Warwickshire authorship) of this particular poem could not be proved by this same method, was only a minimized and subordinated argument, if an argument at all, and only collateral in any event to the gravamen of the book.

And I only resorted (though, perhaps, too particularly) to the utterly useless and rubbishy exercises in Stratford grammar school in order to lead up to the proposition that young Shakespeare could have been familiar with noble and stately English outside of that institution and even outside of his own home—namely, in the Liturgy of the English Church. The reading of this Liturgy was obliged by law to attend under a penalty of one shilling for every Sunday's absence, and in it he was obliged (also by law) to be catechized by the parish priest once a month during his nonage. (The statutes which enforced these obligations your critic will find cited verb. lit. et punct. in Part Fourth of the book.)

I have the honor to be, sir, your very obedient servant.

APPLETON MORGAN.

## The Passion Play Pictures.

ATLANTIC CITY, N. J., June 15, 1900.

To the Editor of The Dramatic Mirror:

Sir.—I feel assured that THE MIRROR'S "Matinee Girl" will do John L. Young, the proprietor of the Pier in Atlantic City where the Passion Play pictures, to which she referred so deprecatingly, are shown, the justice of correcting a few misstatements, which unwittingly on her part, I believe, have crept into her criticism. She says, "the views are interlarded with vaudeville songs and dances, and the usual programme of specialties offered in a continuous show."

The pictures are shown only between the hours of 11 a. m. and noon, during the week, and on Sunday evening. At this time they constitute the entire performance, nothing else of any character being presented. The regular theatre performances of opera and vaudeville do not begin until 3 o'clock in the afternoon, there being no Sunday performances. These pictures were shown on the Pier last summer, under the auspices of one of the leading evangelical organizations in the country. They were exhibited last Winter in hundreds of churches throughout the United States, and although THE MATINEE GIRL says they "would be hissed from any New York stage, even the lowest," they were given last Winter in a New York house for four weeks continuously without interruption. During their presentation here this season they have, so far, attracted a class of people composed of the best element, and have been received with the deepest interest and approval.

One acquainted with the Ocean Pier at Atlantic City must be aware of the fact that nothing is presented there which is open to reproach on the score of morality or decency, and I am sure that there is not one of its many thousands of patrons who will coincide with the views expressed in the article here referred to. As to the pictures themselves, their production

was supervised by a committee composed of a number of rabbis and authorities on Biblical and historical subjects. The costumes, and principal performers were selected by this committee and the grouping and scenery prepared under their direction. As to the Matinee Girl's opinion that the exhibition of these pictures "should be stopped," let me assure her that were this sentiment shared by others, or did not the performance appear to meet with the general appreciation of the audiences, among which clergymen and churchgoers are conspicuous, no consideration could induce Mr. Young to continue the exhibition. Respectfully,

NORMAN JEFFERIES.

## A Priestly Protest.

PHILADELPHIA, June 15, 1900.

To the Editor of The Dramatic Mirror:

Sir.—In my young days, before I became a priest, I was very fond of the theatre, and never missed an opportunity of seeing the late Edwin Forrest in his great parts, so I don't wish you to think me opposed to the theatre for what I am going to say.

I don't think that I shall ever again care to enter a playhouse, after the manner in which my feelings were outraged at your Garrick Theatre, in New York City, a few evenings ago, which theatre, I now learn, is in the hands of low, not high, class Jews.

In the play which I saw there, every low character, and murderer, and thief, has an Irish appellation, such as Moriarty, wholesale murderer; Larrabee, murderer and thief; Craigie, murderer and thief; Leary, murderer and thief; McGee, murderer and thief; Ragsick, murderer and thief, and O'Hagen, thief, while the good characters have such American and English and German names as Holmes, Doctor Watson, Foreman, Sir Edward Leighton, Count von Stahlberg, Faulkner, and Smedley.

The question is, Suppose a play were put upon a New York stage with only Jewish names, such as Erlanger, Frohman, Zimmerman, Fikenschein, Lichtenstein, Pulitzer, Klaw, and Cohen, given to the villains, what would happen? Would not your press sternly condemn it—your press, controlled by Hebrew theatrical and dry goods merchants?

Therefore, I do most solemnly protest against the malice of the low Hebrews in bringing my beloved Irish race into the loathing and contempt of the public. In this play of Sherlock Holmes, I would think from seeing and hearing this cheap melodramatic of fense that all Irish are thieves or murderers. And the worst of it is that all the villains of this wretched play, although they have Irish appellations, are, in looks, speech and manner, pure cockneys; and Moriarty, the chief villain, is only an imitation of Dickens' Fagin and should not have an Irish name. I have written to the "Herald" and "Sun" and "World," but my protest was not filed. So I look to THE MIRROR to enter it.

A CATHOLIC PRIEST.

## To Adorn the Home.

CHICAGO, June 12, 1900.

To the Editor of The Dramatic Mirror:

Sir.—I have read with great interest about the proposed home for actors, or Actors' Home. I suppose that will include in its charity any member of the theatrical world. My purpose in writing you is this: I would like to put before you in the form of a suggestion the following: When the home is ready, I would like to donate a picture for the same and thought it would be a good thing if THE MIRROR, in behalf of the Home, should notify the scenic artists of America, and also members of the art of Theatopia, for among them the artists in pen and ink, water-color and oil are legion, that I believe it is their duty in this case to aid to make the interior of the Home as attractive as possible.

Of course, I may be a little premature in writing this, but I know that the artists as a rule would be only too pleased to do all they can, and I know of no one that I believe would take more interest in this matter than the editor of THE MIRROR. With best of wishes, yours truly,

WALTER W. BURRIDGE.

## Compliment to Louis Aldrich.

NEW YORK, June 9, 1900.

To the Editor of The Dramatic Mirror:

Sir.—As the Actors' Home is apparently a reality, I offer the suggestion that no more appropriate name can be given it than that of the man who has labored so hard for the welfare of the dramatic profession. A paragraph in THE MIRROR sounds the keynote.

To Louis Aldrich unbounded thanks and gratitude.

are due for his magnificent work in connection with this fund. It is a monument to his tireless energy and his undoubted determination.

I am sure it will meet with the approval of the entire profession, and I know of no more fitting testimonial to one of its esteemed members. Trusting this will find space in your valuable paper, I am, sir, yours sincerely,

BARTON WILLIAMS.

## A "Mirror" Correspondents' Fund.

CHICAGO, June 14, 1900.

To the Editor of The Dramatic Mirror:

Sir.—I feel that every man who acts as correspondent for THE MIRROR must be in sympathy with the generous movement for the establishment of an Actors' Home by that splendid charity, the Actors' Fund. All over the country THE MIRROR correspondents meet the men and women who go about contributing to the entertainment of the people, and I am sure that they love and respect them all as much as I do. And so I want to be represented by a few bricks in the proposed Home. That is why I desire to head THE MIRROR correspondents' list with a check for \$10, and I hope that "the boys" will follow me and make up a little purse for the cause, "just to show that there's no ill-will." Sincerely,

"BIP" HALL.

## A Manager's Suggestion.

NEW YORK, June 12, 1900.

To the Editor of The Dramatic Mirror:

Sir.—I should like to make a suggestion in connection with the fund for the Actors' Home, which is now an assured fact.

The theatre managers in the smaller cities, as well as nearly all others connected with the profession, have had a very prosperous season, and can well afford to contribute to such a worthy cause.

I suggest that it would be a commendable act for the local managers in the smaller cities to do the right thing by the Home.

I have sent my mite to the "Herald." Very truly,

E. S. BRIGHAM.

## THEATRE FIRES.

The Los Angeles, In. Auditorium was destroyed by fire on June 17, entailing a loss of \$40,000, with \$25,000 insurance. Crossed electric wires are thought to have caused the fire. The building was built for a convention hall and theatre, and was one of the largest of its kind in the West. W. P. Chase was manager and lessee. The National Association of Motion Picture Exhibitors was to have held its convention in the Auditorium this week.

The Opera House at Moscow, N. Y., was destroyed on June 15 in a fire that burned out the business section of that village. The loss to the Moscow Opera House Company was \$800, with \$250 insurance.

Fire broke out on the stage of the New Century Club Theatre, at Milford, Del., June 13, during a rehearsal by amateurs. Frank L. Fintaw, a Milford merchant, extinguished the blaze.

## ENGAGEMENTS.

Borman W. Haynes, for Tennessee's Partner.  
 Frank Woody, as stage-manager, for the Jules Graun Opera company.

Master William Weston, for the Yellow Kid, in Hogan's Alley.

Harry R. Eyring, who has just closed with A Grip of Steel, will go with Scherba the coming season.

J. H. Bradbury, with David Johnson, for the coming season.

Minnie Williams, for soloistic roles, with John D. O'Donnell, for the Summer.

Edith Walters and Philip Barrett, for Other People's Money.

Edwin Varny, for Pinafore, with Roland Red.

Edgar F. Smith, for The Mikado, with Scherba.

Frank M. Smith, for The Mikado, with Scherba.

Charles M. Smith, for The Mikado, with Scherba.

Edith Walters and Philip Barrett, for Other People's Money.

Edwin Varny, for Pinafore, with Roland Red.

Edgar F. Smith, for The Mikado, with Scherba.

Frank M. Smith, for The Mikado, with Scherba.





## THEATRES AND ROOF-GARDENS.

## Tony Pastor's.

Stinson and Merton, comedy duo, and Jess Dandy, the Hebrew parodist, are the stars of a bill that includes Louis Dacre, English serio-comic (second week); Raymond, West and Sunshine, comedy trio; Waiz and Ardell, sketchists; Elmer Jagna, vocalist; the Corbis, in their giant monster act; Lawson and Nason, bicyclist and bag pumper; Bryan and Norman, Irish comedians; John J. and Lillian Black, in Mr. Pike from Pike's Peak; Murray K. Hill, monologist; H. M. Lorrett, comedy juggler; Zink and Weston, musical artists; Captain Sidney Hinman and his dog "Daisy Bell," and the virograph.

## Keith's Union Square.

Sam Lockhart's Baby Elephants and Hayes and Lydon in A Wife Guy are holdovers. The others are York and Adams, Hebrew comedians; Charles T. Aldrich, comedy juggler; George Wilson, minstrel comedian; the Four Emperors of Music; Blake and Bishop's trained dogs, first time in New York; Flator and Dunn, comedy duo; Adeline, bicyclist and bag pumper; Collins and Collins, comedians; the Lonsdale, and Mabel Maitland. The biograph and stereopticon are retained.

## Proctor's Fifth Avenue.

Gertrude Mansfield and Caryl Wilbur head the bill and present, for the first time in New York, Cupid's Middleman. Edna Ang, who makes her American reappearance in her new specialty, The Scowman's Dream, and Adolf Zink, the illipitican mimic, are also featured. The others are Little Fred and his animals; La Fafalia, dancer; Belle Davis and her "picks"; Linton and McIntyre, comedy duo; Swan and O'Day, singers and dancers; W. E. Whittier, ventriloquist; Trans-Atlantic Comedy Four, a new act; performer; C. F. Forrester, blind tester; Collins and St. Alva, comedy duo, and Beecher Sisters, violinists. The kalatechnoscope and stereopticon are retained.

## Proctor's Palace, Fifty-eighth Street.

George Fuller Golden, the comedian; Mr. and Mrs. William Robyns, in The Counsel for the Defense, and the Hawaiian Queens, are the stars of a bill that includes Two Lamonts, acrobats; Betta Curtis, vocalist and violinist; Way and Maitland, comedy duo; Murphy and Slater, comic comedy; H. F. Coy, the billed singer; Three Hickman Brothers, novelty act; Billy Link, black-face comedian; the kalatechnoscope, and the stereopticon.

## Proctor's Twenty-third Street.

The bill is headed by Ralph Stuart, assisted by Georgia Welles and Francis Powers, in The Peacemaker. The others are Galletti's monkeys; the Judges, acrobats; Frenschell and Lewis, operatic duetists; Fox and "Fozie," clown and dog; Dave Meiers, bag pumper; California Trio, comedians; Lawrence Orson, magician; Clint and Jessie, Robinson, comedy duo; Weston and Greer, musical comedians; Franklin and Eva Wallace, sketch team, and Carol Birdsell, monologist. The kalatechnoscope and stereopticon are retained.

## Hammerstein's Venetian Terrace.

The programme is furnished by Johnstone Brothers, Morris Equine Circus, Russow Midgata, Holloway Trio, Nellie Hawthorne, Hayes and Bealy, Wormwood's Dog and Monkey Circus, Louise Dresser, Livingston Family, Three Savarros, Carolina, and Marion Winchester.

## Casino Roof Garden.

This week's bill includes Countess Von Hatsfeld, Colonel C. C. Shelby, Martinetti and Grand, Everhart, Three Sisters Cardwaine, Louise Von Wollner, Dorothy Sisters, Trans-Atlantic Comedy Four, Paul H. Nicholson, Jr., Althea Twin Sisters, Mile. Olive, Hooker and Davis, and Touhey and Lacy.

## Cherry Blossom Grove.

The bill includes Clara, Sam, and Kirtie Morton, Marguerite Cornille, Nellie O'Neill, Stuart, the Four Dumbbells, the Three Guitars, Brothers Hixford, Johnson and Dean, Waterbury Brothers and Tony, Florence Trupee, Andalusians, the Morvies, the Galletti's monkeys, Phil Out and company, and Marwig's big ballet, including Annie St. Tel.

## Koster and Bial's.

The bill includes Falk and Semon, Richard Harlow, the Six Little Mignonettes, Scott and Wilson, Madeleine Marshall and Lucette Darling, Eva Mudge, W. C. Fields, Zavo and Mile. Hilda, Clark and Gandy, Mile. Carrie, and the Carl Damann Troupe.

## Grand Central Palace.

Diana, Harry Le Clair, Barton and Ashley, Fortuni Brothers, the Broadway Trio, Whitelaw and Stewart, Terry and Elmer, Everett Trio, Max Unger, and Irma Lepomme are billed this week.

## LAST WEEK'S BILLS.

PROCTOR'S PALACE.—Agnes Herndon led the bill, presenting for the first time Theodore Kretzer's sketch, A Game of Hide-Go-Seek. This was all about a wife who went to the opera leaving at home her lawyer-husband, who said he had to work. In her absence, however, he went to entertain at supper an actress, by name Carlotta. Just as he is preparing the spread in walks a friend of his, Billie, as a man of the world, who proceeds to make himself at home, and who means to meet Carlotta. While the husband is out of the room the wife returns, because the opera has been postponed. The friend takes her for Carlotta, and she, realizing the situation, keeps up the joke to get square with the husband, who reappears in time to see the friend carrying his wife's foot, she having flirtatiously just a slipper. Trouble begins right there, the husband fearing to protest, the friend flirting outrageously, and the wife eventually pretending to get drunk. Then she and the friend sit on the floor, each chewing on an end of a bit of string that is knotted together between them. The one that gulps in enough string so as to reach the knot first is to kiss the other over so many times, this intellectual diversion being known as "a game of tickle-tackle." That is the "line" with the husband. He remonstrates Carlotta forever, the wife forgives and the friend subsidizes. Miss Herndon played capital as the wife, keenly appreciating the humorous situations and showing her fine dramatic art in the parts where real acting was required. Albert A. Andrus was clever and spirited as the friend, and Cortland Auburn was acceptable as the husband. "Monkey business" of a diverting sort was done by the Three Guitars. Pretty Ginevra Della Rocca played exquisitely on the violin. John and Etta Gilroy and Barrett and Learned won laughs with their comedy sketches. Illustrated songs by Paxton and Parker. Imitations by A. H. Martyn, acrobatics by Scott and Wilson, shadowgraphs by Mason and Titus, musical selections by Weston and Greer. "coon" comedy by Grant and Grant, and interesting pictures displayed by the kalatechnoscope and stereopticon were the other features of the bill.

TONY PASTOR'S.—Joe Welch was the star of the bill, and he justified Mr. Pastor's judgment in giving him the place of honor by keeping the audience in convulsions for twenty minutes or longer at every performance. He used a number of new ones, but retained the story of his arrest for stealing without a license, as the act would not be complete without it.

He also sang a parody on "The Blue and the Gray" which brought down the house. Louis Dacre, an English serio-comic, made her American debut and scored a hit in a characteristically English turn. She began with a couple of patter songs which took very well, then changed to the costume of a widow and sang a song called "Why Just One Girl When There's So Many Girls About?" Toward the end of the song she introduced some amusing business with a man who sat in a box and who sang the chorus of "Just One Girl." The finish was amusingly effective and Miss Dacre was recalled twice. The Three Gardeners presented their musical comedy act, which met with favor. James and Manning, who is a great favorite, was seen for the first time in several months in his sketch, The Irish Pawnbroker. He has a new assistant in Master Davis, a boy with a very sweet soprano voice, who sang "I Can't Tell Why I Love You." The Sisters Tyson played a return engagement, and their bright young faces and pleasing manners captivated the audience. Their Dutch song was especially well received. McBride and Goodrich were as nimble with their tongues as they were with their feet, which is saying a great deal. William Cahill Davies, the genuine Irish comedian, who is more like the humor in reality than in appearance, was before the public, made a three-act hit with his songs and sayings, which he delivers with great unctious and much success. Pat and Mattie Rooney showed that they are really comedians, and not just by dancing in very proper fashion. Others on the bill were Forrester and Floyd, Jacklin and Ingram, Ted and Lazzelle, Tony and Livingston, Lew Pistol, Alvan, and the virograph.

PROCTOR'S FIFTH AVENUE.—That Ralph Stuart and Georgia Welles are genuine New York favorites was amply proven last week when Mr. Stuart, assisted by Miss Welles and Francis Powers, presented the comedy-drama The Peacemaker, which was written by Mr. Stuart and Ludwig Branson. Judging by the performance the patrons of the Murray Hill Theatre must have turned out in full force to show their loyalty to the two performers who have done so much to entertain the audience in the past. The Peacemaker is a conventional little sketch, which tells of the petty quarrel of a young husband and wife, and their reconciliation, which is brought about by a young bachelor friend. It is a decidedly of the English brand. Mr. Stuart played the Peacemaker with his accustomed ease, and showed his magnanimity both as star and author by allowing the other two sweet actors to entertain the audience. Miss Welles, sweet, simple and sincere, gave a most charming portrayal of the young wife, who is angered because her husband does not get home in time for dinner. She was petulant, indignant, and even a little bit of a flirt, but was equally pleasing in every mood. Francis Powers, who did not come in for the warm reception given his fellow players on his entrance, had only been on the stage a few moments when he was drawn established, and when he made his first exit he was rewarded with a burst of applause which more than made up for the absence of the "glad hand" in the beginning. Taken all in all, the performance was as good as anything in the same line given in New York this season. The parodies of "Jazz" Dandy were enthusiastically received and he was forced to respond to encore until his supply gave out. Fitzgerald's quick changes made the audience gasp with astonishment, and his Frenschell act made a decided hit. Galletti's monkeys amused the children vastly. Faces of famous men were deftly dug out by the clever George, and the comic dramatic specialty was presented artistically by Polk and Treoka. Original methods were introduced by Way and Maitland, and they were rewarded with liberal applause. The grotesqueries of Barton and Johnstone made the audience laugh loudly. A quartette of young women, called the Cecilian Four, warbled "My Lady Lu" and other songs in a way that seemed to please the majority of the spectators. Charles, Howard Brothers, Grace, Brown and Grunt, and the kalatechnoscope and stereopticon, as well as David Fitzgibbon, were also in the bill.

KEITH'S UNION SQUARE.—Charles Dickson headed the bill, presenting A Pressing Matter, by Brandon Hurst, which was seen a few weeks ago in London. The plot concerns a teacher of acting and his pupil, with whom he is in love. She invites him to the theatre, and when she goes out he sends his suit out to be pressed (hence the title of the sketch). He puts on a pair of pajamas, and as the servant jockeys and when the girl comes back unexpectedly he has to cover the pajamas with a tablecloth. A lot of business is introduced here before explanations about the pressing matter are made. The comic property is accepted, and the usual embrace brings down the curtain. The sketch is not nearly so good as others Mr. Dickson has done here. He played with his usual ease and self-possession, and the other actors made the most of the situation. Elsie Edmund, who is a nice looking girl of the slenderest possible proportions, played the pupil very intelligently. A boy named Master Colby spoke his few lines smartly. Francis, Redding, and the other actors were also in the bill. Friend from Texas, Louis A. Simon was simply immense as Willie, and John Alden and Ralph Morse helped in the fun making. Hayes and Lydon scored a hit of the evening, and the audience was in George M. Cohan's skit, A Wise Guy. The audience was in a continuous roar throughout the sketch, and this clever team may be credited with making the hit of the bill. Matthews and Adams, who were in the bill in George M. Cohan's skit, Adam the Second, Howe, Wall and Walters were a welcome feature in their musical act, as they are not seen in the vaudeville houses too frequently. A. H. Martyn, dancer and singer, and the other actors made the most of the situation. Elsie Edmund, who is a nice looking girl of the slenderest possible proportions, played the pupil very intelligently. A boy named Master Colby spoke his few lines smartly. 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IN VAUDEVILLE, PRESENTING AN ORIGINAL SKETCH ENTITLED  
**A SPORTY EDUCATION** BY PAULINE PHELPS  
 and MARION SHORT  
 FOR TERMS, ETC., ADDRESS MIRROR OFFICE, NEW YORK.

## MARGUERITE CORNILLE

The FAMOUS CHANTEUSE, whose triumphs on both continents need no comment,  
**WILL REMAIN IN THE UNITED STATES, IN VAUDEVILLE, SEASON 1900-1901.**  
 NOW AT THE CHERRY BLOSSOM GROVE.  
 SOLE AGENT, ROBERT GRAU, 853 BROADWAY, N. Y.

## VICTORY BATEMAN AND HARRY MESTAYER

IN W. S. GILBERT'S SWEETHEARTS.  
 NEW YORK SUN—Won the uncommon tribute of tears from a Vaudeville audience.—Franklyn Fyles.  
 NEW YORK JOURNAL—Made a hit.  
 Keith's, Boston, June 18.  
 Proctor's 23d St., June 25.  
 ADDRESS ALL COMMUNICATIONS TO HARRY MESTAYER, CARE DRAMATIC MIRROR.

### When Do We Stop to Count Up? CRAIG AND ARDELL MUSICAL COMEDIANS.

June 3, Ramona Park, Grand Rapids, Mich.  
 " 10, Riverside " Saginaw, Mich.  
 " 17, Wenona Beach, Bay City, "  
 " 24, Cedar Point, Sandusky, Ohio.  
 July 2, Seccanim Park, Galion, Ohio.  
 " 9, Hinneman's " Mansfield, "  
 " 15, Olentangy " Columbus "  
 " 22, Clyffeside " Ashland, Ky.  
 " 29, Robinson " Ft. Wayne, Ind.  
 Aug. 6, Lake Erie Park, Toledo, Ohio.  
 " 13, Celeron " Jamestown, N. Y.  
 " 20, Grand Central Palace Roof, "  
 " 27, Pastor's Theatre, New York City.

Who wants us for next season? One to lead band or orchestra. One or both to play parts. Enough said.  
 Address as per route, or 203 East 59th St., New York City.

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### JOSEPH HART AND CARRIE DE MAR

### "The most stunning woman on the vaudeville stage."—VIDE PRESS. ALEXANDRA DAGMAR

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### MR. and MRS. JIMMIE BARRY

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### ERNEST HOGAN

Western Summer Tour Canceled.  
 One year's continuous work, Australia and Honolulu. Overworked. My physicians advise rest. *Thanking Managers* for time, and *Performers* who have written. Managers holding time and managers wishing time for *A COUNTRY COON*, season 1900-1901, please address till July 4,  
 Care NATIONAL PRINTING COMPANY, Chicago.  
 AFTERWARDS,  
 Care HURTIG & SEAMON, New York City.  
 NOTICE—Performers who have written write again.

### DISSOLUTION OF PARTNERSHIP.

NOTICE TO THE VAUDEVILLE PROFESSION.  
 The Copartnership hitherto existing between JO PAIGE SMITH and CLINTON WILSON under the firm name of  
**WILSON & SMITH**  
 IS HEREBY DISSOLVED BY MUTUAL CONSENT.  
 All existing Contracts will be fulfilled through the agency of CLINTON WILSON, No. 853 Broadway, N. Y. City.  
 MR. WILSON will continue to conduct a general agency business at the same address.  
 MR. SMITH, on and after June 18, 1900, will act as the personal representative of Mr. F. F. Proctor, Mr. J. Austin Fynes, Mr. M. Shea, Mr. L. M. Brock and Mr. J. H. Moore, at the Eastern offices of the Association of Vaudeville Managers, St. James building, Broadway and 48th Street, New York City.

### CLARICE VANCE

### JOHN W. WORLD

### DAN and DOLLY MANN

### A VOICE FROM THE WEST. FRANK BUOMAN and ROSE ADELLE

### J. W. WINTON



In 1900, one of her arms was broken, and she was released from the hospital.

Kathryn Osterman will produce a new sketch called "The Widow of Kent" on Aug. 13. The sketch is a comedy based on one of the important incidents in the plot of the famous last week, showing how an actress makes up to the stage.

Frank Whitman, dancing violinist, has just finished a two weeks' tour at Mt. Pleasant, Pa., and is now playing at the leading parks. His week is at Lake Michigan Park, Muskegon, Mich., with Riverside Park, Detroit, and others to follow.

Humile Jovlin is singing two songs which he highly prizes. They are "Come Back, Baby, I Won't Be Mean No More" and "Ma Tiger Lady."

Joe Norton has been engaged to lead the orchestra of the Grand and Deering Big Minstrels. Mr. Norton occupied the same position with the Al. G. Field Minstrels during the past season.

William Cahill, baritone, "The Man from Ireland," has written a new song that he is singing with great success. It is called "They're Up Against the Irish."

Schulzky's Hungarian Band will be under the management of John S. Burke this season.

Buonanni and Adell have been re-engaged by Robert Fulginiti for his Hopkins' Trans-Oceanic co. for next season.

J. T. Ray is meeting with success playing the New England parks. Last week he played Mountain Park, Holyoke, Mass., and is this week playing at Forest Park, Waterbury, Conn., which is the opening week at this place.

Helene Jewell is playing the New England parks, and is this week at Worcester Park, Westfield, Mass., with Hartford and Waterbury, Conn., to follow.

The Elmore Sisters, Jennie and Maude, have received several excellent offers for summer work, but refused them, as they might cost a vacation at the home of their grandmother in Chicago.

E. D. Jamison, business manager of Cullane, Chase and Weston's Minstrels, has been re-engaged for next season. He has accepted a position on the staff of the Bath, Me., "Times" for the summer season.

Little Florida, supported by Frederick H. and Minnie A. Wilson, will be among next season's headliners. She is to be exploited in the one-act comedy, "Morning, Noon and Night." The plot is based on an incident in the war of the rebellion. Time is being secured from the Association of Vaudeville Managers. The season will open Aug. 6, and until then Mr. Wilson will work alone.

Bettine K. Phillips will soon finish a monologue sketch for Daniel Sutherland, which introduces him as a boy tragedian. One of the special features of this sketch will include an impersonation of Henry Irving in "The Belshazzar," and of Richard Mansfield in "Dr. Jekyll and Mr. Hyde."

Mark and Kattie Hart have signed with Phil Sheridan's City Sports co. for next season.

Bob and Eva Maguire closed a long and successful engagement at Cedar River Park, Waterloo, Ia., on June 16, and have gone to the Minnesota lakes to rest. They have been offered a return engagement at Cedar River Park.

Maude Caswell and Arthur Arnold, who were at Kitter and Rial's last week, have all their time fixed for the summer.

Wright Huntington will make a scenic production of Edmund Day's new sketch, "Under Fire," in Philadelphia, next week. Florida Kingsley, who has not played for a year, will be seen in conjunction with Mr. Huntington in a daily feature role, for which she is eminently fitted.

Will A. Partello had the following attractions at the Queen's birthday celebration at Cortwalk, Conn., on May 24: The Kefauver Trio, the Boudo, the Lodiella, the Danys Minstrels, the Two Jokers, La Tremo, the Partellos, and "Hub" and "Dun Power."

Among the artists who will appear with John W. Vogel and Arthur Deming's Big Minstrels the coming season are Arthur Deming, John Queen, Wilson and Leighton, James La Clair, the Keweenaw Barre Trio, and the Brothers Van. John Queen has written and arranged a mammoth song and dance, which will be produced under his supervision and executed by sixteen of the world's greatest buck and wing dancers. As a special added attraction Mr. Vogel has secured the Atlas-La Tournee Family of acrobats (first American appearance), direct from the Alhambra, London. Their entry will be very large. The season will open at Columbus, O., early in August, and the outlook for a long and prosperous tour is flattering.

Edgar Atchinson-Ely was especially engaged for his "Future Dude" specialty, as one of the features at the Walnut Street Theatre, Philadelphia, this week, and next week is headlined at Electric Park, Baltimore. Mr. Ely has just returned from his London triumphs, and will go back early in December.

The La Mar Sisters have signed with Frank R. Carr's attraction for another season. Mr. Carr has also arranged with Theresa La Mar to put on the ballets, and she promises several beautiful dancing novelties.

James R. Adams, the clown, is in Atlantic City, N. J., arranging the new entertainment for Hunt, Norman and Landis' Theatre. The pantomime is called "The Mysterious Chamber." Several new tricks will be introduced, also two wonderful illusions. The Atlantic City season will open June 23. After seeing the show started Mr. Adams will go to Ashbury Park, N. J., and open the June and July season at Patchogue, L. I., June 13, and Bayport, L. I., June 15.

The Three Polos, acrobats, will sail for Europe on June 19.

Dick and Alice McAvoy have signed a contract to give all their laundry for the season of 1900-1901 to Mrs. B. O'Shaughnessy, Wash-Lady, for the support of George W. Monroe.

Arthur J. Lamb recently received from Glasgow, Scotland, an order from Colby and Way for an entire new ventriloquist act, to be used by them for the next three years in their tour of Great Britain and the colonies.

While playing the Orpheum in Kansas City Florence E. Barr, of Barr and Evans, went on an amateur night. She was the first professional of her sex to try it, and was voted the medal, which she is now proudly wearing. While in Lincoln, Neb., Miss Evans had an interview with William Jennings Bryan, and he convinced her that her future was in the political field, so she may go "stumping" for Bryan. If she makes her debut as an "orator" she will put her whole heart into the work, and McKinley had better beware. Before leaving Mr. Bryan he presented Miss Evans with a photograph of himself, with his autograph appended.

Ed H. Lester, business manager for Cole and Johnson, writes that everything is moving along smoothly in preparation for next season. Everything will be new except the title, and a co. of thirty-two people will be carried. "Bob" Cole has been in the South for the past few weeks on a business and pleasure trip. The season will open early and it is expected that last season's success will be more than duplicated. Ed W. Cook, manager of the co., will go in advance, and Lester will fill his usual position traveling with the co.

A co. has been formed in the City of Mexico to construct an American amusement park. Work will begin at once and the park will open about Sept. 16. It will contain a large vaudeville theatre, a scenic railroad, refreshment pavilions, a skating rink, a roller skating rink, and other features. John D. Baumann, manager of Chutes Park, Denver, is the largest shareholder in the co. and will be the general manager.

Henderson Smith writes that he arrived in company with members of his band, from Australia, on June 1, and reports that all the members are well. Their trip was very successful.

David O'Brien and Henrietta Harold are meeting with success on the Western park circuits.

The Byron Spahn Vaudeville co., under canvas, is meeting with success, playing to standing room nightly. The company comprises thirty people, with band and orchestra, presenting high-class vaudeville at popular prices, playing week stands. The co. includes the Williams Musical Duo.

"My Genuine Georgia Girl" is the name of a new "come about" written for, dedicated to and sung by Artie Hall. This latest addition to the rag-time list is by Robert S. Roberts.

Elisea, the barefoot toe dancer, now plays her own accompaniment on the piano while she does a buck dance on her toes.

May Howard was in Carlsbad, Germany, on May 26. She writes that she is homesick without THE MIRROR, but expected that she would be able to console herself by reading the back numbers when she reached London.

Among the specialties written by Leo W. Wright, manager of the Excelsior Comedy Four, is a waltz-song entitled "Kittie Moore." It is being sung by Frank Seiffert, tenor of the organization, at Young's Opera Plot, Atlantic City.

John A. Roche, the popular press agent of Governor's Theatre, Atlantic City, officiated at the ceremony of naming four baby lions recently born in the zoo attached to the theatre, on June 9. The occasion attracted a large crowd.

Candide and Carleton are spending their vacation at Charles R. Sweet's farm in New Hampshire. Candide writes that he and Sweet caught thirty perch in three hours one morning last week. They retired at 9:30 p. m., and rose at 4:30 a. m., so that there is plenty of time to dream.

Arthur Lettice, the boy tenor, is creating a sensation singing "My Dream of Paradise" and "Good Night, Beloved, Good-Night."

Mr. and Mrs. John W. Vogel are spending the summer at Lakeside Inn, Lakeside, O.

Ray Allen is singing "The Love Lorn Lily" with success.

John Lambert-Terry, who is six months old, made his debut at the Empire Theatre, Cleveland, O., week of May 16 in Terry and Lambert's sketch, "A Bit of East Side Life." The juvenile is reported to have made a howling success.

The Three Cardowine Sisters, who made their first appearance since the death of their father at Tony Pastor's Theatre, week before last, made a pronounced hit. Ted Marks has engaged them for the Casino Roof.

Arthur Deming is resting at Mt. Clemens, Mich. He will open on the Casino Roof about July 1.

The Camellias, a ladies' quartette, including Maude Brough, Mae Hurt, and Florence and Beatrice Clemmings, made their vaudeville debut at the New York Theatre, on Sunday, June 3, and proved quite an attractive quart. Their act comprises singing and dancing, with startling electric light effects.

Georgia Welles made her vaudeville debut in support of Ralph Stuart in the playlet, "The Peacemaker," at Proctor's Fifth Avenue Theatre, last week. Miss Welles' charming performance made her many new friends. The sketch will be repeated at Proctor's Twenty-third Street Theatre this week, with Proctor's Palace to follow two weeks later.

Ross and Fenton have issued invitations for the second annual opening of Rose Fenton Faria, on Dead Lake, near Asbury Park, N. J., which takes place on June 23. If the weather is unfavorable, the opening will be postponed until the first fair day, except Sunday.

When Isham's Octonians started out several years ago they at once took rank as the foremost organization of their kind. Next season Mr. Isham intends to outdo all previous efforts, as he has a new and original idea in the musical comedy line, which is called "King Rastus," which he claims will surpass anything of the kind ever before attempted. The co. has been carefully selected, and includes Billy Kersanda, Tom Browne, Mallory Brothers and Brooks, Smart and Williams, the Brothers, and a chorus of trained voices.

The Police Commissioners last week denied the application of William J. Gilmartin, who wished to open a music hall in the old Schubert House, at 125th Street and Seventh Avenue. A number of concert hall licenses were issued to Bowery and Third Avenue resorts.

Spencer Kelly will be in the bill at Proctor's Fifth Avenue week of July 9, and shortly after will start on a tour of the Orpheum circuit.

Emmonds, Emerson and Emmonds sailed on June 13 for Australia. They have been engaged by Harry Rickards, the well-known Australian manager, to play an extended engagement over his circuit of theatres.

Post Mason has broken the record, by playing a five weeks' engagement at West End, New Orleans. He closes there on June 30 and goes to East End Park, Memphis, for two weeks.

T. Wilmott Eckert and Emma Berg have had a phenomenally successful season in their operetta, "Little Pie West," by Lamb and Petrie. Their press notices in every city have been very flattering. This week they are at Masonic Temple Theatre, Chicago, with Sans Souci Park to follow.

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**Caryl Wilbur**

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hatten Beach Park, Cleveland, O., are called for rehearsals on June 25. The season will open on July 4, and the production will be on an elaborate scale. John Fay Palmer will manage the entertainment for the Electric Production Co., the producers.

An opportunity to buy an interest in a play that has been tried is offered by "Big Production," care of this office, who predicts good success for the enterprise.

Minnie Williams, who has signed with John D'O'Ormond for a Summer season of six weeks, to play solo-belle roles, invites offers for next season. She is also a good singer and graceful dancer.

The Gens company closed a season of thirty-six weeks at Red Bank, N. J., to record business. Manager George Wood has bought Mr. Mayo's interest in the company, which will be known next season as the Wood Dramatic company. James S. Garalde, Emma Watters, Saura, Taliaferro, James W. Davidson, Frank Emmons, Tom Maskell, James W. Bernard, and Edgar Mayo have been re-engaged. Mr. Wood is arranging for the addition of several successful plays.

For the season of 1900-01 Black Crook, Jr., will be under the management of A. R. Felton.

T. J. Groves, manager of the Grand Opera House and People's Theatre of Evansville, Ind., is in town. Mr. Groves is treasurer of the Illinois and Indiana Theatre Managers' Association.

John Connors, manager of the New Calumet Theatre, South Chicago, Ill., arrived in town last week. He is booking attractions for Sunday and Tuesday nights. His headquarters are located at 1,506 Broadway.

Blanche Moulton, Fanny Davenport's leading lady and for the past two seasons with Robert B. Mantell is at liberty for character, comedy and heavies.

Mrs. Taliaferro has increased the facilities for the transaction of her Children's Bureau by leasing the entire building at 127 West Fortieth Street. Miss Beatrice Maltman has established a school for voice culture in Mrs. Taliaferro's building.

Edward F. Carruthers, the business-manager of M. E. Mulvey's New Grand Theatre, Salt Lake City, is in town and will remain here during July and August. Mr. Carruthers reports that business was beyond expectations last season. He is making his headquarters at 565 Kulchurbocker Theatre Building.

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**AMATEUR NOTES.**

The graduation exercises of the Manning School of Oratory, Music and Dramatic Art, of Minneapolis, Minn., was held at the Lyceum Theatre, in that city, June 11. The feature of the programme was the presentation of A Midsummer Night's Dream. All the roles were assumed by young women. Ethel Maudslowi deserves mention for her work as Lysander. Lucille McKeicher was marked favor as Helena. Blanche Foote made a pleasing Demetrius. Sophia Hartford was happily cast as Hermia, and Millicent Evans was none than ordinarily good as Titania.

The young women of the University of Vermont gave Madam Ada About Nothing on the lawn at Grassmount, Burlington, on June 12. The characters were well cast and all the parts were rendered in a very satisfactory manner. The cast was as follows: Don Pedro, Miss Ferguson; Don John, Miss Goodhue; Claudio, Miss McKeicher; Leonato, Miss Neeson; Leonato, Miss Tracy; Antonio, Miss McElroy; Balizhar, Miss Field; Borachio, Miss Hale; Courade, Miss Russell; Friar Francis, Miss Brownell; Dogberry, Miss Dorsey; Macbeth, Miss Johnson; Secord, Miss Merrilow; Claudio, Miss Colburn; A Sexton, Miss Neesham; Watchman, Missa Gale and Pumber; Hero, Miss Housley; Beatrice, Miss Harrison; Margaret, Miss Nott; Ursula, Miss Marchant.

The Thelma Social and Dramatic Club, of this city, enjoyed a pleasant reception on June 12 as guests of Madame Louise Thompson. Adolph Amann, president of the club, and Ethel M. T. Osboldstane, secretary, assisted in entertaining the guests, who included the Actors' Church Alliance.

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**Married.**

CONNESSE-STRIEKLAND.-Robert Connese and Helen Rice Strickland, in Philadelphia, Pa., on May 29.  
HALE-BRIDGES.-John S. Hale and Ruby Bridges, in Cleveland, O., on June 10.  
MACDOWELL-WILTON.-Melbourne Macdowell and Wilhelmina Warton Wilton, at Newport News, Va., on June 15.  
MILNES-ELLIS.-Harrison Lee Milnes and Bessie Esmond Ellis, in Chicago, Ill., on June 13.  
MOON-GRAY.-George C. Moon and Elizabeth Georgiana Gray, at Williamstown, Conn., June 12.  
RICE-DRAKE.-Graham Rice and Frances Drake, on June 13, at Rochester, N. Y.  
STEPPER-LYNCH.-Louis R. Stepper and Sara McClellan Lynch, at Johnston, Pa., June 14.  
VON ENDE-REMYNY.-Horwegh Von Ende and Adrienne Remynyi, in Europe, June 12.

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**Died.**

COLE.-Lewis Cole, at Scituate, Mass., on June 8, aged 61 years.  
DEAGON.-At Ayr, Ontario, on June 9, Carrie Deagon, aged 22 years.  
HICKEY.-Captain Thomas F. Hickey, in Chicago, Ill., on June 9, of apoplexy.  
HIGH.-Mrs. Nathaniel R. High (Belle Boyd), at Kithbourne, Wis., on June 11, aged 56 years.  
KENT.-Frank H. Kent, at Plymouth, Mass., aged 52 years.  
LEHMANN.-Madame Augusta Lehmann, at Santa Cruz, Cal., on June 12, aged 80 years.  
MOEITZ.-Robert Moeltz, at Cleveland, O., of typhoid fever.  
PLUMMER.-In Brooklyn, N. Y., on June 12, Charles A. Plummer, aged 44 years.  
SCAMMON.-At Philadelphia, Pa., on June 13, Robert Scammon, aged 43 years.  
VOLLMER.-Theodore A. Vollmer, at Harrisburg, Pa., June 12.  
WELLS.-David Deane Wells, at Norwich, Conn., on June 14, of typhoid fever.  
WILLIAMS.-Mrs. Frances Williams, in Atlanta, Ga., on June 14.  
WALLACE.-In New York city, on June 10, Maud Wall-lace, 14 days.



**VAUDEVILLE**

**JAMESOWN, N. Y.**—Colonel (Julius Delmas manager): The large audience and the enthusiastic applause 11 proved that the entertainment was excellent. The World's Trio, James Richmond Cleury, Zeb and Zarrow, Dan and Dolly Mann, Evans and Whit Mons, Cadieux, Holmes and Waldron, made up the bill.

**POTNAM, CONN.**—A new open-air theatre has been erected at Willowood Park, Alexander Lake, near Killingly, Conn., at which there will be daily vaudeville.

**MANFIELD, O.**—Lake Park Casino (E. R. Enly, manager): Wood and Ward's co. in Two Men in a Tramp, closed week 4 to big business. Excellent acts. Players and Players opened 11 to good audience.

**COLUMBIA, PA.**—Chickie's Park (Hershey and Monk, managers): Carroll's Footlight Favorites opened season week 11 to good attendance. Performance pleased.

**SYRACUSE, N. Y.**—Lakeside: Hines and Bannister.

**MIDDLETOWN, N. Y.**—Midway Park (Charles Bellenger, manager): Week 11: Mack and Mack, 13 and Walton, Brodie Gryson. Good bill; big crowds.

**GLENS FALLS, N. Y.**—McGregor Park (Massachusetts and Lewis, managers; Charles Janke, musical director and booking manager): This beautiful new park opens 16 with a band concert and fireworks. A most beautiful site would be hard to select for a park, as it is situated on a high elevation, overlooking the Hudson River.

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Mr. Granger played the part of Dick Swift with a great deal of ease and life and once more proved himself a most versatile actor.—*Nashville American, May 8.*

## THE SOCIAL HIGHWAYMAN.

Mr. Granger played with great success the part of Courtice Jaffray, and applied himself to it with a fine

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## THE IDLER.

Mr. Granger, who appeared as Mark Cross, dominated the play both by reason of its structure and his own artistic work. In the character he proved himself to be an actor of strong emotional power. His acting was always refined, subtle and intelligent. The part gave him greater opportunity for the accomplishment of difficult work than he had in the role of Marcus Vinicius.—*Nashville American, May 1.*

Mr. Granger as the Idler built on the enviable reputation he established as Vinicius in *Quo Vadis*. His impersonation of the role was full of intelligence and reserve force. He is a most delightful actor.—*Nashville Banner, May 1.*

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